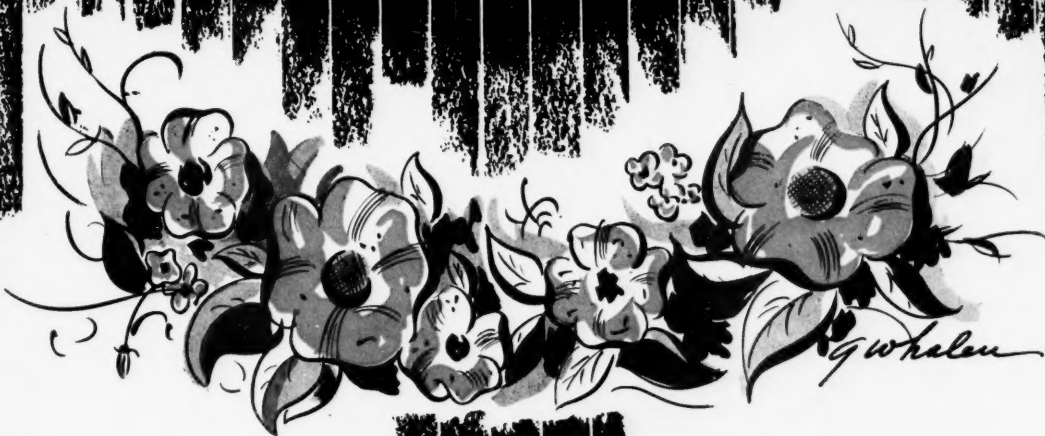


THE INLAND PRINTER

May



Champion's Southern Accent IS ON **QUALITY** AND **QUANTITY**



Champion developed its own sources of supply thirty-five years ago, when it pioneered the south for pulpwood for making fine papers, and enough of it for big production. Constant research and scientific mill operation have produced many improvements in method and product, increased output time after time, and prepared for the immensity of today's war-time demands. This farsighted planning enables Champion in this emergency to provide pulp for explosives and paper for many war and essential civilian uses at home and abroad.



THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . . HOUSTON, TEXAS

*Manufacturers of Advertisers' and Publishers' Coated and Uncoated Papers, Cardboards, Bonds, Envelope
and Tablet Writing . . . 2,000,000 Pounds a Day*

DISTRICT SALES OFFICES

NEW YORK • CHICAGO • PHILADELPHIA • CLEVELAND • BOSTON • ST. LOUIS • CINCINNATI • ATLANTA

ACE PARTS SHIPPING				PRODUCTION BILL OF MATERIALS AND STORES REQUISITION												CENTRAL MACHINE PRODUCTS COMPANY											
DATE SHIPPED				REQUIRED BY _____ DATE ORDER ACCEPTED _____ 194 TYPE NO. _____												CONTROLLING PRODUCTION ORDER NO. _____											
AUDITED				PRIORITY RATING _____ GOV'T CONTRACT NO. _____												DATE WANTED _____ 194 SALES ORDER NO. _____											
Ship to _____				END USE CLASS _____ DATE BILL OF MATERIALS ISSUED _____ 194												TOTAL QUAN. _____											
				QUAN. THIS BILL _____																							
PARTS OR DESCRIPTION	PART NO.	TYPE OR FINISH	REQ'D PER UNIT	TOTAL REQ'D	TO BE			PUR. OR P.O. OR RES'D			FROM			DATE AVAILABLE			COST			UN							
					PUR.	MFG.	STK.	DATE	NUMBER	QUAN.	TO	PROMISE	ACTUAL														

Ludlow-Set Ruleforms in the War Effort

Control of war-plant production depends in no small measure on forms. Never before has there been such a demand for new forms—for efficient production and material control, necessary records and numerous other requirements—all to expedite the war effort or to maintain essential civilian wartime activities.

• More and more of these forms are now being produced with the Ludlow ruleform system, which revolutionized the production of all kinds of printed forms. With this method, the problems of cutting, fitting, joining and aligning rules and of inserting typelines are all solved in a radically different yet simple and efficient way.

• The Ludlow operator setting ruleforms is provided with an assortment of horizontal-rule matrices for various widths, intersecting vertical-rule matrices for various cross-rule spacings, and slug-aligning matrices for casting interlocks on the slugs whereby the vertical rule-sections are positioned and held in positive, accurate alignment with each other.

• With an assortment of Ludlow ruleform matrices, the operator can produce almost any kind of ruleform composition. From a single setting of such matrices, he repeat-casts as many slugs as there are

repeated entry-space lines in the form.

• Box-headings and other typelines within ruleform sections are cast in their proper position on full-length slugs, which fit under the overhanging vertical portions of adjacent ruleface slugs without interfering with alignment or fitting.

• A Ludlow ruleform makes up as a solid interlocked all-slug unit, with a perfection of alignment and rule-joining which assures clean, sharp quality printing. And Ludlow ruleform composition of superior quality can be produced relatively fast and with minimum effort. Forms can also be produced in multiple by repeat-casting, further shortening the press running-time and eliminating necessity for making electrotypes.

• With many printers producing war-time printing, the Ludlow is proving to be essential equipment, without which they could not make the deliveries required. In every way possible, we are helping these printers to keep their Ludlow equipments operating efficiently, in spite of the fact that our manufacturing facilities are now almost wholly devoted to war production.

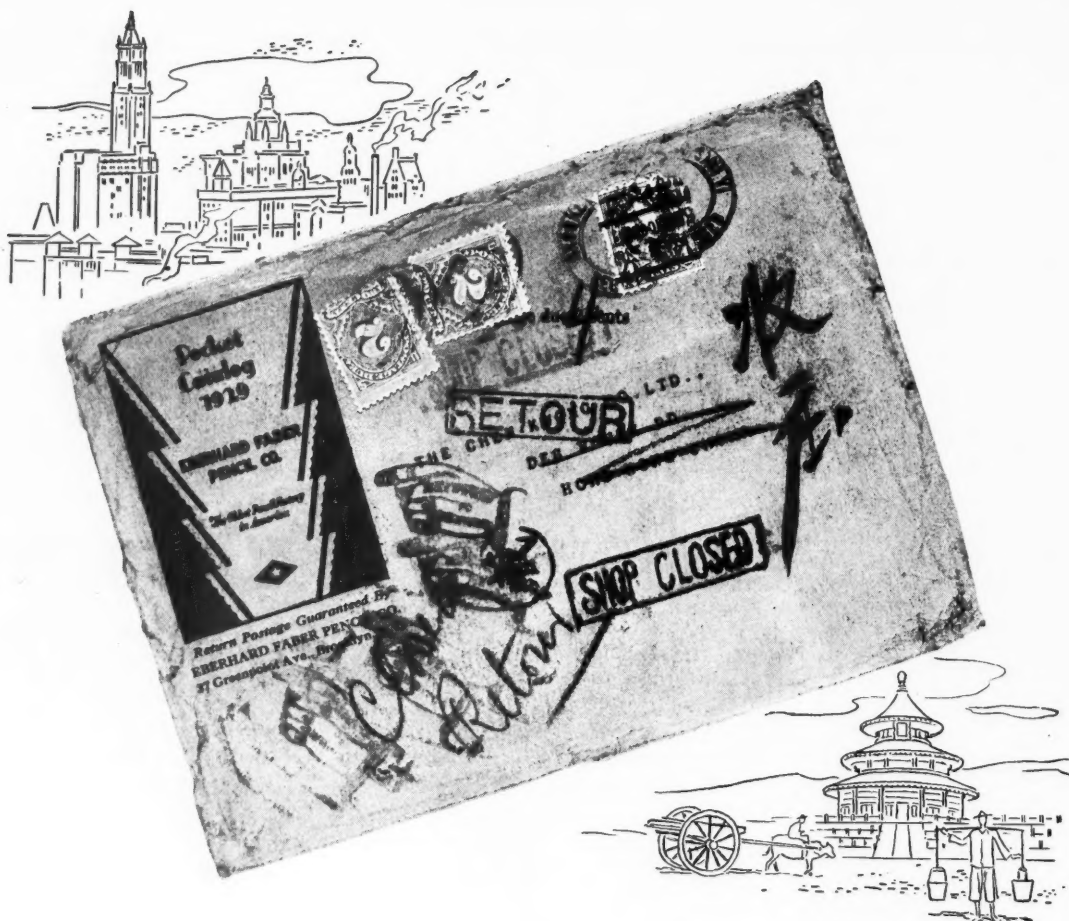
• If you have any composition problems, we shall be glad to have you ask us for suggestions.

Ludlow Typograph Company

2032 Clybourn Avenue
Chicago + + Illinois

Set in Ludlow Tempo Heavy Condensed and Tempo Medium

When Writing These Advertisers, Please Mention THE INLAND PRINTER



NEW YORK *to* HONG KONG *and back . . . undamaged*

Looking back into our files of the period when the world was at peace and business was freely done with China, we came upon this Buckeye Cover envelope, which we think of interest to all printers and buyers of paper. Accompanying it was this letter from the famous firm, the Eberhard Faber Pencil Company, which users of cover stock may read with advantage:

"We sent out our 120-page price list this year in envelopes made of Buckeye Cover. Its weight

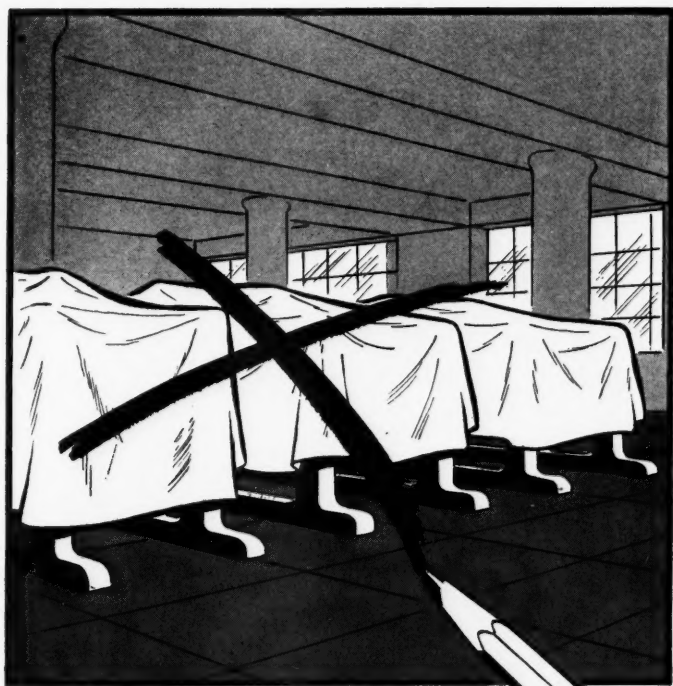
made necessary a substantial envelope. You will be interested, we believe, in the enclosed envelope which went to China and came back and is still in good condition. This speaks well for the excellence of your products."

Buckeye Cover is today superior in strength and beauty to the stock used in the envelope portrayed above.

THE BECKETT PAPER CO.

Makers of Good Paper in Hamilton, Ohio, Since 1848

Published monthly by Trade Press Publishing Corporation, 309 West Jackson Boulevard, Chicago, Illinois. Subscription rate \$4.00 a year in advance; single copies, 40 cents. (Send Canadian funds—\$4.50 a year; single copies, 45 cents—to The Inland Printer, Terminal A. P. O. Box 100, Toronto.) Foreign \$5.00 a year; single copies, 50 cents. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1943, Trade Press Publishing Corporation.



Spring Housecleaning **WITH A VENGEANCE**

AMERICAN industry has a timely date with duty; an invitation to "clean house" of every bit of stored, unneeded or obsolete equipment.

Machinery, like manpower, has a moral obligation to work or fight for Victory with a vengeance. Either the equipment is worth keeping or selling for its productive value or it is a logical candidate for the scrap pile and for ultimate front line action as some kind of armament.

You are invited to investigate the Miller Wartime Scrap Allowance Plan — the printing industry's own unique and practical means of realizing multiple advantages from obsolete printing machinery. Information gladly given on request.



Under The Miller Wartime Scrap Allowance Plan

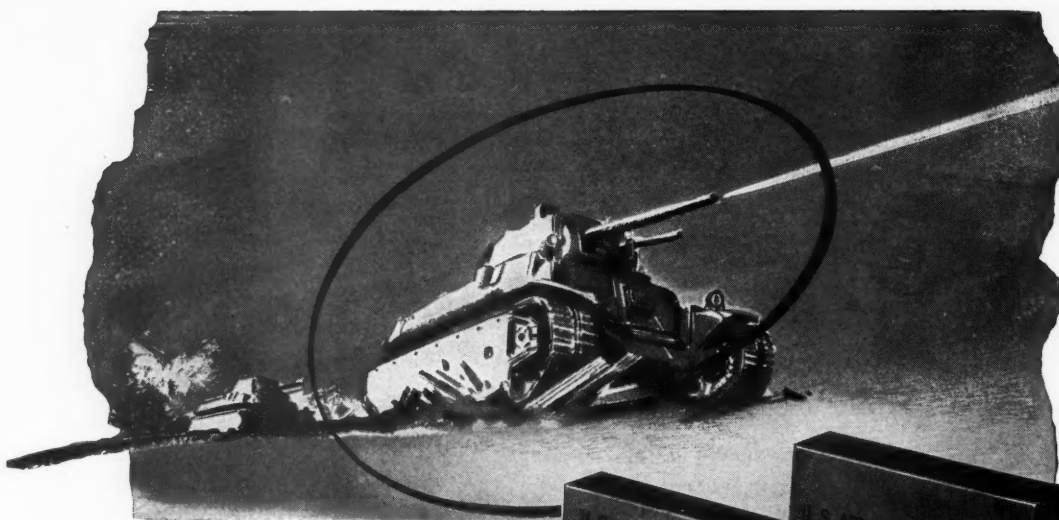
Every 25x38 cylinder (5 tons) scrapped, provides all the scrap to make: 180 — 20 mm. aircraft cannon, or a 4 ton truck, or 18,518 hand grenades, or 10 — 75 mm. howitzers, or 20 "block buster" bombs

and

its average cash value when scrapped and converted into U. S. War Savings Bonds, will buy 4 field telephones, or fuel to run a destroyer 156 miles, or 8 tents, or a bombardier's kit and a flying jacket, or 3 breeches buoys.

MILLER PRINTING MACHINERY CO., PITTSBURGH, PA.

Please Mention THE INLAND PRINTER When Writing These Advertisers



"K" ration battles in paper armor



• Next to his rifle, this "Army Field Ration K" is the fighting man's best friend.

It sails down out of the sky with paratroopers. It goes up the beaches with landing parties. It's dropped from planes, dragged through rivers, thrown into foxholes.

Naturally, the "K" ration package must be able to resist practically every known form of destruction. It must protect its contents against impacts big and little, sea-water soaking, heat, cold, insects, rough-and-tumble transport.

And it does. Paper was given the packaging problem — paper did the job.

From paper practice bombs to paper-plastic glider wings, from helmet liners to the top sergeant's

roll call — paper is in the fight. Every day, startling new uses for paper are discovered, and new needs for paper appear. The world of paper is not only a rapidly changing world, it is also an expanding world. We are making paper at the rate of a *thousand miles a day*, and we know a lot about the things paper is doing today, and will do tomorrow.

The lights in our laboratories burn late these days, as we search for more ways in which paper can serve the war effort. All our research facilities, and our best engineering talent, are devoted to that end.

When materials are again available, unusual papers for many purposes will be ready for your use. In the meantime, Oxford merchants and Oxford salesmen are at your service.

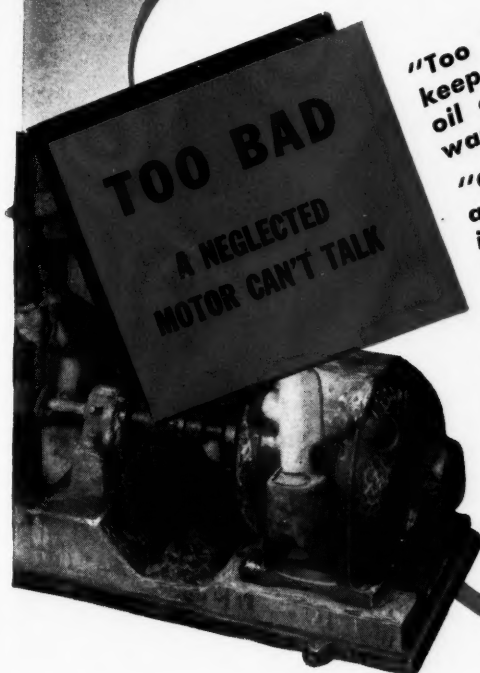
OXFORD PAPER COMPANY

230 Park Avenue, New York, N. Y.

Mills at Rumford, Maine & West Carrollton, Ohio

Western Sales Office: 35 E. Wacker Drive, Chicago, Illinois





"Too bad for me all right, if they keep giving me the go-by with the oil can. Another day or two and—war or no war—I'm going to quit!"

"Can't really blame Joe for it either. With all the extra work he's been doing over in the annex, he had to cut down somewhere, I suppose."

"Brrrr—here come the 'shakes' again, all on account of that loose bolt in the base plate. If only I could holler 'Uncle,' instead of just sitting here battering my bearings out."

"Funny how people are. After I pass out tomorrow there'll be a regular clinic around here. Once I'm a 'has-been,' I'll be the most important motor in the shop."

Preventive Care of Motors

... IS A MANAGEMENT PROBLEM

HERE'S HOW G.E. CAN HELP YOU SOLVE IT

A regular schedule for oiling, cleaning, and inspection of every motor is half the battle in keeping motors fit.

The G-E booklet "How to Care for Motors" tells what to do and when to do it. You can use it as a basis for issuing definite instructions, and for analyzing the hours of work involved so that your maintenance crews can be adequately staffed. Ask for GEA-2856A.



To get the most out of motors, and to meet new WPB requirements, the required horsepower for every job must be accurately known. On metal-cutting operations, the new G-E MOTORULE is just what you need to determine your requirements. Simple to use, it saves time and saves motor horsepower. Ask for GEL-763.



Free G-E Motor Record Cards (GES-1526A) make it easy to keep a convenient record of the specifications and service history of every motor in your plant.



General Electric, Sec. S 750-208, Schenectady, N. Y.

Yes, please send me:

- ☐ "How to Care for Motors" (GEA-2856A)
- ☐ G-E MOTORULE (GEL-763)
- ☐ A supply of Motor Record Cards (GES-1526A)

Name.....

Company.....

Address.....

City.....

State.....

BUILDER OF TRI/CLAD MOTORS

GENERAL ELECTRIC

When Writing These Advertisers, Please Mention THE INLAND PRINTER

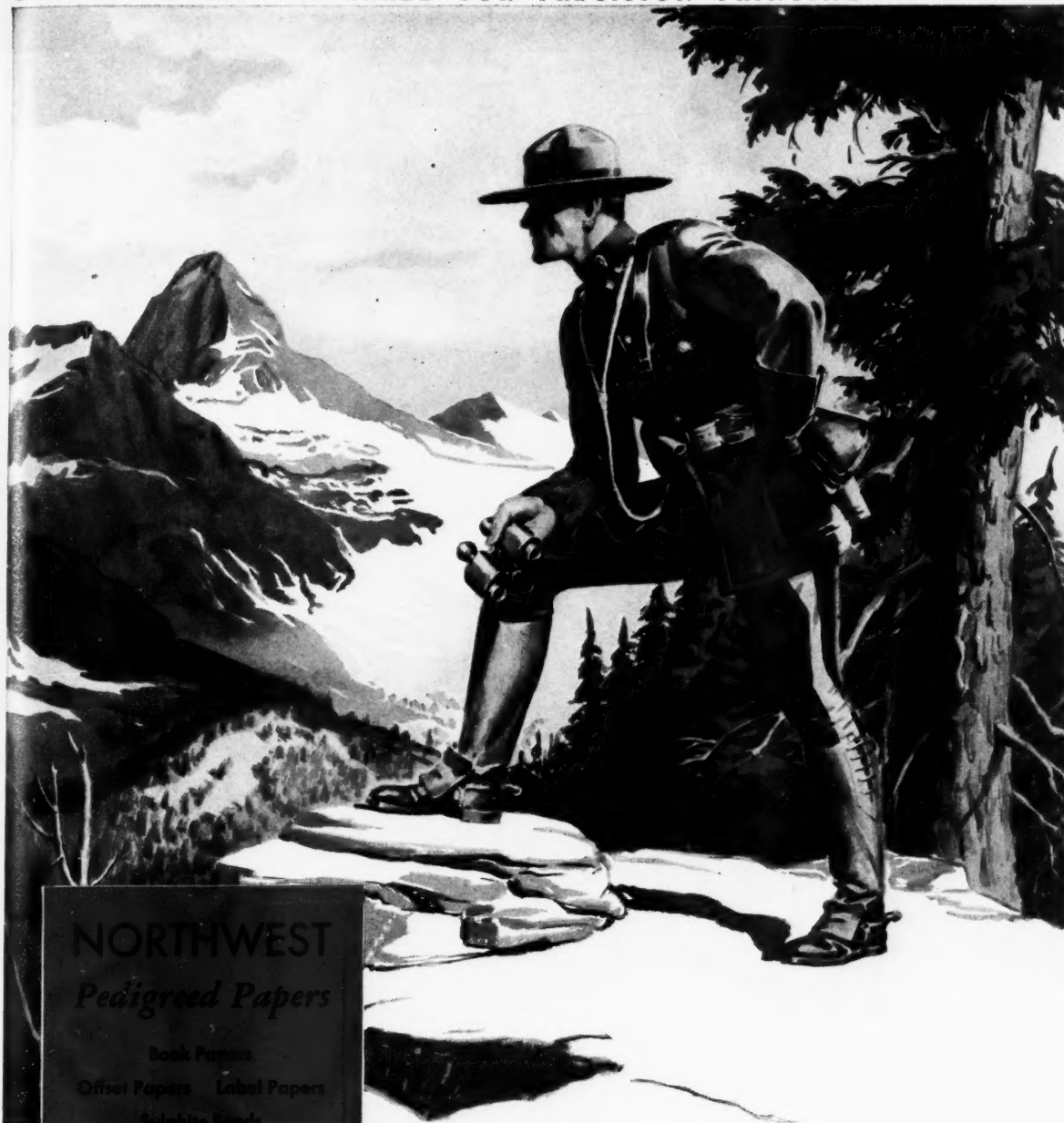


The **RUTHERFORD** name plate
has visited many parts of the world
on products of peace. Today, however, and
tomorrow, the name plate is being left
off the equipment now manufactured by
RUTHERFORD, but you may be sure that the products
are doing a job worthy of the name **RUTHERFORD**.

RUTHERFORD MACHINERY COMPANY
DIVISION • GENERAL PRINTING INK CORPORATION

100 SIXTH AVENUE • NEW YORK, N. Y.

TRADITIONALLY PREFERRED FOR PRECISION PRINTING PRODUCTION



NORTHWEST *Pedigreed Papers*

Book Papers
Offset Papers Label Papers
Sulphite Bonds
Ledger Index Postcard
Poster Papers Writing Papers
Salesbook
Tablet Papers Pad Stock
Drawing
Adding Machine Register
Manifold
Lining Papers Waxing Papers
Envelope Papers

UNDEVIATING ADHERENCE to the principle of making only papers of integrity has won Northwest a host of loyal friends. We are told repeatedly that no other papers have ever so completely satisfied the requirements of printer and advertiser... Obviously, only papers of proven merit could earn and hold such esteem.

VICTORY *War Quality* PAPERS

THE NORTHWEST PAPER COMPANY • CLOQUET, MINNESOTA

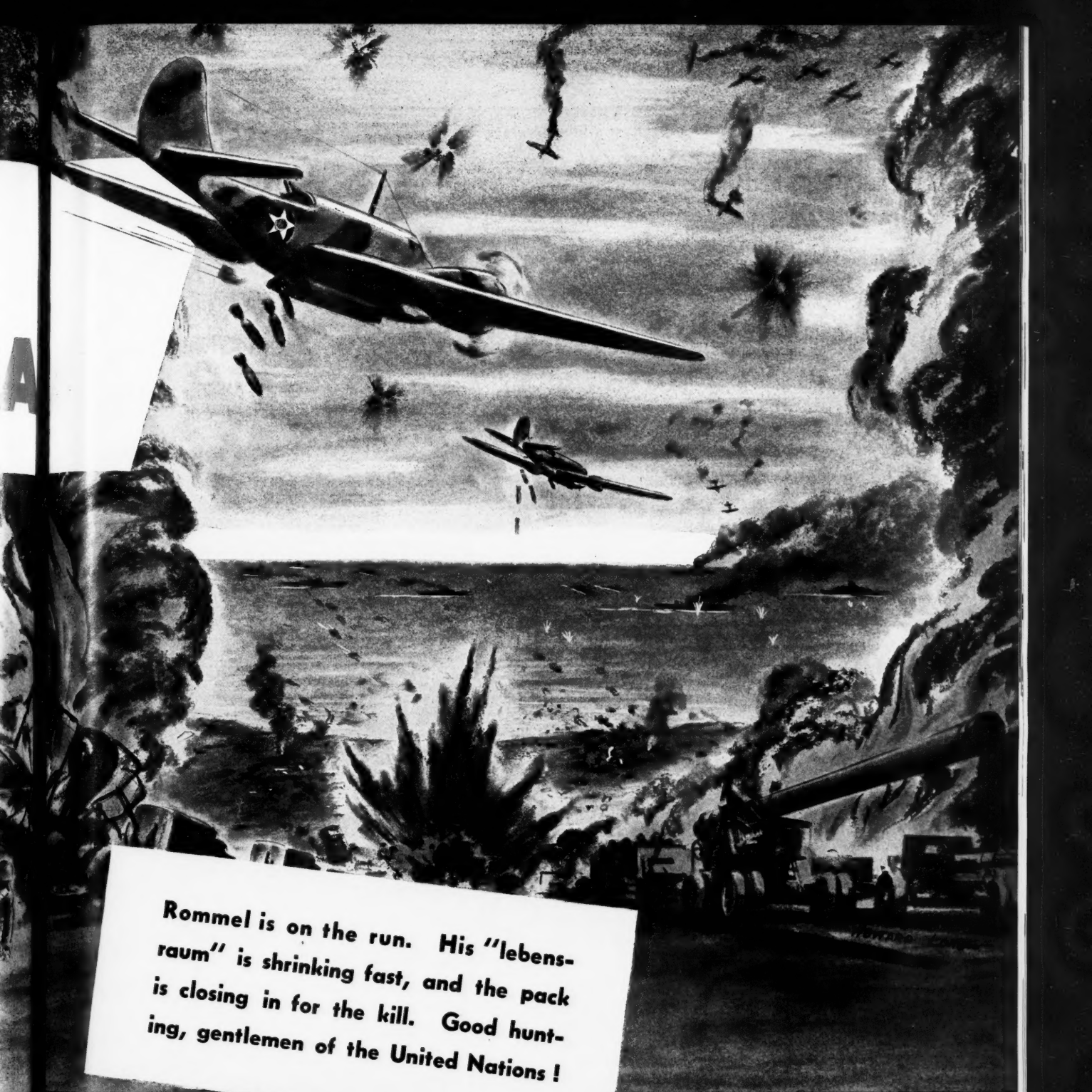
Please Mention THE INLAND PRINTER When Writing These Advertisers

"TALLYHO'S" THE CRY IN TUNISIA



HOWA

THE HOWARD WRITING PAPER MILLS, URBANA, OHIO • THE AETNA PAPER MILLS, DAYTON, OHIO



Rommel is on the run. His "lebensraum" is shrinking fast, and the pack is closing in for the kill. Good hunting, gentlemen of the United Nations!

WARD

WRITING PAPER MILLS

DAYTON PAPER MILLS, DAYTON, OHIO • THE MAXWELL PAPER MILLS, FRANKLIN, OHIO • DAYTON ENVELOPE COMPANY, DAYTON, OHIO

**PRINTING
CHECK LIST**
for
**ARMY-NAVY
"E"
CELEBRATIONS**



Are you facing this opportunity?

... the opportunity to handle the printing for one of these celebrations? Use this "Check List." It's the "what's what" of presentation custom, prepared by those who have been "thru the mill" on these things. Linweave had it gotten together for you to give to your customers, because so many times Linweave Fine Printing and Engraving Papers (with Envelopes to match) have figured in such programs. Want some? Your Linweave Distributor has copies, and can show portfolios of recent "E" program printed specimens.

THE LINWEAVE ASSOCIATION
SPRINGFIELD, MASS.

FINE PRINTING AND ENGRAVING
PAPERS • ENVELOPES TO MATCH

Linweave

**FOR LETTERPRESS, LITHOGRAPHIC
OFFSET AND GRAVURE PRINTING**

Monotype-Cast Single Types Are Best!

Those qualities in Monotype-cast type which give such clarity and sharpness to letterpress printing are no less important in producing the impressions from which press plates are made for printing by lithographic offset and gravure.

Brand-new Monotype-cast single types for every job, all of uniform height-to-paper, accurate point size and with perfect printing surfaces, assure the best final results for printing by all methods. Ask any printer, any trade or advertising typographer who operates Monotype equipment for a demonstration of this fact. You'll never use anything else.

*Send for specimen sheets showing the Monotype
type faces in which you are most interested*

LANSTON MONOTYPE MACHINE COMPANY
MONOTYPE BLDG., 24th at LOCUST ST., PHILADELPHIA, PENNA.

Composed in Monotype Valiant, No. 412, and Monotype 20th Century Family

...you'll want to consider

Offset Lithography

after the war!

Developments now taking place in offset lithography promise to make this process a "printing must" for most letterpress printers after the war. Watch these pages during succeeding months for significant statements regarding the future of offset lithography as it will affect your business.

OFFSET DIVISION OF

American Type Founders

200 ELMORA AVENUE, ELIZABETH, NEW JERSEY

SHATTERING ALL TRADITIONS



The picturesque milkmaid in checked gingham is gone!! Today . . . with electrical equipment . . . her granddaughters milk many cows at a time. 1941 sales of mechanical milkers jumped nearly 300% over 1940 . . . More and more farm work is done by boys and girls . . . Tractors and other farm machines go day and night. Thus our American Farmers are shattering all traditions to produce more food with less help.

CONSOLIDATED *Coated* PAPERS AT UNCOATED PAPER PRICES

America's titanic productive capacity is due largely to genius in developing methods of *doing things faster, better and for less.*

Such a pioneering achievement came in 1935, at a time when the high cost of coated printing paper made its use prohibitive for many magazines, booklets and catalogs. Then Consolidated began to *produce coated paper so speedily and economically that it could be sold at uncoated prices.*

Many printers, publishers and advertisers, who for the sake of economy have compromised with less attractive and effective printing on uncoated paper, *now use Consolidated Coated at no greater cost.* Others who

formerly paid premium prices for coated paper have standardized on one of Consolidated's famous brands to *make substantial savings* with no decrease in the quality of their printing.

The high opacity and bulk of Consolidated Coated Papers *permit substantial paper weight reductions* without lowering the competitive position of magazines or brochures in either thickness or printed appearance. Thus war restrictions on paper can be met with minimum decrease in press runs.



CONSOLIDATED WATER POWER & PAPER COMPANY

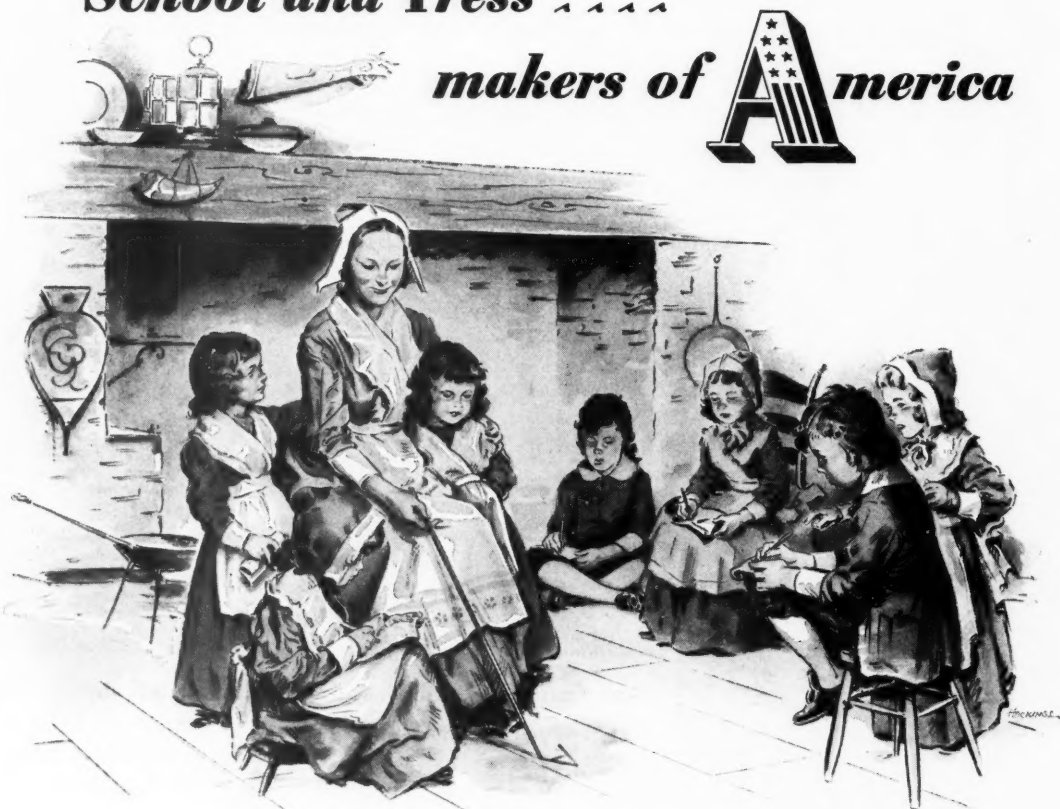
MAIN OFFICES
WISCONSIN RAPIDS, WISCONSIN

SALES OFFICES
225 SO. LA SALLE ST., CHICAGO

Four Standard Sizes . . . All in Wholesale

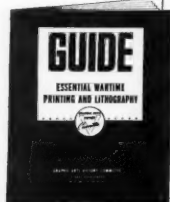
School and Press

makers of **A**merica



Plymouth Colony was scarcely settled in 1620 before children met in the "Dame" school using birchbark and charcoal to copy A B C's traced in sand upon the floor. It was the dawn of education, the infancy of a tremendous readership destined to influence the world. Later, as little Red School-houses dotted the landscape, it became clear that the heart of America could be swayed by the printed page. And so the editor-printer became a Nation-builder, meeting the needs

NOW AVAILABLE. Complete and comprehensive Guide Book of Essential Wartime Printing and Lithography. 64 pages (8½" x 11") of detailed description and information on every government



of a growing country, and printing in its various forms became a vehicle of progress and salesmanship.

Today's printing needs are more complex than ever. But the printer, alive to conditions and faithful to his tradition of whole-hearted service, has stepped promptly into the picture offering the power of the printed message as a means of creating group interest and assuring united action. Such help will solve many of today's problems.

public relations problem which can be aided by printed promotion. We shall be glad to obtain a copy for you . . . or write direct to Graphic Arts Victory Committee, 17 East 42nd St., New York City.

HARRIS • SEYBOLD • POTTER • COMPANY

HARRIS DIVISION

CLEVELAND, OHIO

MANUFACTURERS OF OFFSET LITHOGRAPHIC • LETTERPRESS
AND GRAVURE PRINTING MACHINERY • • • • •

SEYBOLD DIVISION

DAYTON, OHIO

MANUFACTURERS OF PAPER CUTTERS AND TRIMMERS • KNIFE
GRINDERS • DIE PRESSES • WRIGHT DRILLS • MORRISON STITCHERS

Picked for the Job!




QUARTERMASTER MEN "Deliver the Goods"

Provisioning millions of men on dozens of different fighting fronts demands a slide-rule mind and the vision of a seer. Logistics, the army calls it.

Plenty of blood, sweat, and brawn—and brains that can stay on duty 36 hours at a stretch. To be able to think the way the crow flies . . . cut through the impenetrable . . . deliver the impossible. Perfectionists with a dash of inventive genius can serve the Quartermaster's Corps well. And that means selection—to the nth degree.

Mimeo users select International Mimeo Script because of its fine bond-like quality. International Duplicator, too, is selected because it works equally well with the Spirit and Gelatin processes.

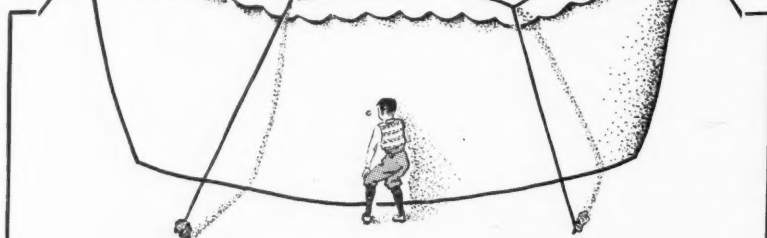
INTERNATIONAL PAPER COMPANY
220 East 42nd St.  New York, N. Y.

PAPERS FOR PRINTING AND CONVERTING

**BUY MORE
WAR BONDS**

MEAD**papers****NATIONALLY-DISTRIBUTED**

ALA.: Partin Paper Co.; Sloan Paper Co.
 ARIZ.: Blake, Moffitt & Towne; Zellerbach.
 ARK.: Roach Paper Co.
 CAL.: Blake, Moffitt & Towne; Commercial Paper Corp.; General Paper Co.; Zellerbach.
 COLO.: Dixon & Co.
 CONN.: Rourke-Eno Paper Co.; Arnold-Roberts; John Carter & Co.; Green & Low; Henry Lindenmeyr & Sons; Storrs & Bement Co.; Whitney-Anderson.
 D. of C.: R.P. Andrews; Barton, Duer & Koch; Stanford.
 FLA.: Capital Paper Co.; Central Paper Co.; Everglade Paper Co.; Jacksonville Paper Co.; Tampa Paper Co.
 GA.: Atlantic Paper Co.; Graham Paper Co.; Macon Paper Co.; Sloan Paper Co.
 IDA.: Blake, Moffitt & Towne; Zellerbach.
 ILL.: Berkshire Paper Co.; Birmingham & Prosser; Blunden-Lyon Paper Co.; Chicago Paper Co.; Dwight Bros. Paper Co.; LaSalle Paper Co.; Marquette Paper Corp.; Messinger Paper Co.; Swigart Paper Co.; James White; Zellerbach.
 IND.: Central Ohio; Century Paper Co.; Diem & Wing; C. P. Lesh; Crescent Paper Co.
 IOWA: Carpenter Paper Co.
 KAN.: Central-Topeka.
 KY.: Louisville Paper Co.
 LA.: Alco Paper Co.
 ME.: Arnold-Roberts; C. H. Robinson.
 MD.: Antietam Paper Co.; Barton, Duer & Koch; Baxter Paper Co.; O. F. H. Warner & Co.
 MASS.: Arnold-Roberts; Butler-Dearden; Carter, Rice & Co.; John Carter & Co.; Century Paper Co.; Cook-Vivian; Mill Brand Papers, Inc.; Paper House of N. E.; Storrs & Bement Co.; Percy D. Wells; Whitney-Anderson.
 MICH.: Beecher, Peck & Lewis; Birmingham & Prosser; Carpenter Paper Co.; Grand Rapids Paper Co.; Seaman-Patrick; Union Paper & Twine.
 MINN.: John Boshart; General Paper Corp.; Stilwell-Minneapolis Paper Co.; E. J. Stilwell.
 MO.: Acme Paper Co.; Central States Paper Co.; K. C. Paper House; Tobey Fine Papers, Inc.; Weber Paper Co.; Zellerbach.
 MONT.: Carpenter Paper Co.
 NEB.: Carpenter Paper Co.; Western Newspaper Union; Western Paper Co.
 N.J.: Bulkley, Duntun & Co.; Lathrop Paper Co.; Lewmar Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons.
 NEW YORK CITY: H. P. Andrews; Beekman Paper & Card Co.; Bulkley, Duntun & Co.; Canfield Paper Co.; M. M. Elish & Co., Inc.; Forest Paper Co.; Green & Low; Lathrop Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons; Marquardt & Co.; Merriam Paper Co.; Miller & Wright; A. W. Pohlman; Reinhold Card & Paper Co.; Schlosser Paper Corp.; Vernon Bros. & Co.; Walker-Goulard-Plehn; Willmann Paper Co.
 NEW YORK: Fine Papers Inc.; Franklin-Cowan; J. & F. B. Garrett; W. H. Smith; Union Paper & Twine.
 N. C.: Dillard Paper Co.
 OHIO: Alling & Cory Co.; Central Ohio; Chatfield Paper Corp.; Cincinnati Cordage; Cleveland Paper Co.; Diem & Wing; The Johnston Paper Co.; Ohio & Michigan Paper Co.; Scioto Paper Co.; Union Paper & Twine Co.
 OKLA.: Carpenter Paper Co.; Tulsa Paper Co.
 ORE.: Carter, Rice & Co. of Ore.; Fraser; Zellerbach.
 PA.: Alling & Cory Co.; Chatfield & Woods; A. Hartung & Co.; Johnston, Keffer & Trout; Thos. W. Price Co.; Raymond & McNutt Co.; G. A. Rinn; Schuyllkill Paper Co.; Whiting-Patterson Co.; Wilcox-Walter-Furlong; H. A. Whiteman & Co.
 R. I.: Arnold-Roberts Co.; John Carter & Co.; Narragansett Paper Co.
 S. C.: Dillard Paper Co.
 TENN.: Bond-Sanders Paper Co.; Clements Paper Co.; Sloan Paper Co.
 TEX.: L. S. Bosworth Co., Inc.; Carpenter Paper Co.; C. & G. Paper House; Clamplitt Paper Co.; Graham Paper Co.
 UTAH: Carpenter Paper Co.; Zellerbach.
 VA.: Old Dominion Paper Co.; Cauthorne Paper Co.; Richmond Paper Co.; Roanoke Paper Co.; B.W. Wilson.
 WASH.: Blake, Moffitt & Towne; Carter, Rice & Co. of Wash.; Tacoma Paper & Stat'y Co.; Zellerbach.
 WIS.: Bower Paper Co.; Wisconsin Paper & Products Co.; Woelz Bros.

LOOKING FOR**A QUALITY OFFSET?****Adena HALFTONE Offset**

It's a quality stock . . . a quality that satisfies distributor, printer, customer no less than the mill! Humidified during manufacture, it's treated to moisture-proof packing and delivered to printer absolutely flat.

Dull or gloss . . . midway between enamel and regular offset . . . no mottling.

Greeting Card Papeterie
EMBOSSD AND DECORATED

Save money by shipping via
Miami Valley Shippers' Ass'n.

**CHILLICOTHE PAPERS**

A BUY-WORD
FOR HIGH-GRADE

THE CHILLICOTHE PAPER CO.
Chillicothe, Ohio

MAKERS OF QUALITY OFFSET, LITHOGRAPH AND BOOK PAPERS

★ BUY WAR STAMPS! ★ BUY WAR BONDS!

Stop Offset Trouble!

Send today for our new bulletin, "10 Ways to Avoid Offset." 14 pages of valuable hints for the pressman—how to improve presswork—save money—by stopping Offset trouble



E. J. Kelly Co.
1910 N. Pitcher St.
KALAMAZOO MICHIGAN

KEEP THEM RUNNING

Operate your **VANDERCOOK** Proof Presses properly and keep them in good repair. Send press and model numbers for full instructions.

VANDERCOOK
PROOF PRESSES BLOCK LEVELLERS HACKER GAUGES

VANDERCOOK & SONS
904 North Kilpatrick Ave., Chicago, Illinois



GIVE UNCLE SAM A LIFT!

"Hitch-hike" advertising, they call it in Washington. It's the war-time advertising, printed or spoken, that gives Uncle Sam a lift . . . all the way or just down to the bend in the road. It's the advertising that tells you what you know about War Savings Bonds, the War Loans, the need of salvage and conservation and staying on the job. It's been heavy, too. America's advertisers have spent nearly \$100,000,000, we're told, to help Uncle Sam sell.

So give Uncle Sam a lift. Take him along . . . through the mails . . . into the newspapers and magazines . . . over the air. He's going your way!

That's all . . . except to remind you again that the fine and diversified printing surfaces of Mead, Dill & Collins, and Wheelwright papers are available to go along . . . that "Paper Makers to America" is bending every resource to continue to provide them . . . that informed Mead merchants the nation over await your call.

Offering a completely diversified line of papers in colors, substances, and surfaces for every printed use, including such famous grades as Mead Bond, Moistrite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White, Printflex, Canterbury Text, and De & Se Tints.



SALES OFFICES

THE MEAD SALES COMPANY
DILL & COLLINS INC.
WHEELWRIGHT PAPERS, INC.
230 PARK AVENUE, NEW YORK CITY

New York
Chicago

Philadelphia
Dayton

Boston
Kingsport

THE MEAD CORPORATION



ADVERTISING FIGHTS, TOO!

As American as Yankee Doodle, advertising skillfully used is a motivating force second to none in power and effectiveness. A big part of today's advertising is fighting for freedom just as vigorously and as effectively as it fought for and won sales and markets in peacetime.

Keeping our armed forces supplied with the material they must have to win the war calls for sacrifices and cooperation from all civilians. Advertising "sells" civilians on the need for their cooperation and sacrifices.

This summer, millions of backyard victory gardens will add to the nation's food supply because advertising "sold" the need for

victory gardens to millions of people. Billions of dollars worth of war bonds and stamps are sold by advertising. Better health for our people through better diet is a natural result of the nutritional advertising released by many manufacturers and public utility companies. In conservation programs, salvaging campaigns, recruiting, and in many other ways that help to bring victory near, advertising fights for cooperation—and gets it! Farsighted businessmen will see that this good work is continued for the duration.

At Kimberly-Clark Corporation we are proud that much of the greatest advertising in America is printed on our papers.



KIMBERLY-CLARK CORPORATION

ESTABLISHED 1872 • NEENAH, WISCONSIN

NEW YORK: 122 E. 12ND ST. • CHICAGO: 8 S. MICHIGAN AVE. • LOS ANGELES: 510 W. 6TH ST.



BEHIND THIS "E" ARE MANY OTHER STORIES...

**C. B. Cottrell
& Sons Co.
Wins Army-
Navy E Award**

Letter From War Department Delivered In Person At Plant

Only 1.6 Per Cent of War Firms In Country Have Been So Honored

The Army and Navy "E" has been awarded to the C. B. Cottrell & Sons Co., according to an official notice personally delivered yesterday to the firm by Capt. R. B. Clark, Jr., chief of the award.

*T*here are warm, homely, human stories of loyalty . . . of generation after generation of faithful, hard-working employees . . . of skilled, veteran craftsmen and eager youngsters . . . of people proud to turn their experience in printing press manufacture to new war equipment production.

There are technical, spectacular stories of progress . . . of New England ingenuity and enterprise . . . of precision problems met and mastered . . . of an 88-year search for product improvement, a continuing search often rewarded, never abandoned.

In office and plant alike, every man and woman at Cottrell is honored in being cited "for high achievement in the production of war materiel."

And, while the Army-Navy award testifies to the company's manufacturing policies and employee relations, the "E" flag will serve from now on as a guide to even greater effort.

C. B. COTTRELL & SONS CO.

Westerly, R. I.

New York: 25 East 26th Street • Chicago: Daily News Bldg., 400 West Madison Street • Claybourn Division: 3713 North Humboldt Avenue, Milwaukee, Wis. • Smyth-Horne Ltd., Chipstead, Surrey, England



Your Rosback Dealer...

a good man to know

As directed by the War Production Board practically all manufacture of new bookbinding machines has been discontinued for the duration.

Beyond those now in dealers' inventories, new Rosback perforators, gang stitchers, and drilling and punching machines will therefore be unobtainable.

Under such circumstances you will find your Rosback dealer more helpful than ever. His skill and experience will aid you in keeping your present Rosback equipment in operating condition. His advice and suggestions may save you many expensive breakdown delays—delays that can easily prove far more costly than the modest charge for his services.

And should your present Rosback equipment prove entirely inadequate for the work you have to do, possibly through his acquaintanceship your Rosback dealer may be able to help you locate used or re-conditioned machines that will take care of your most urgent immediate requirements.

Today, more than ever, you will find your Rosback dealer a good man to know. If you haven't already made his acquaintance, write us and we'll gladly put you in touch with him.

**Buy
U. S. War Bonds
and Stamps**

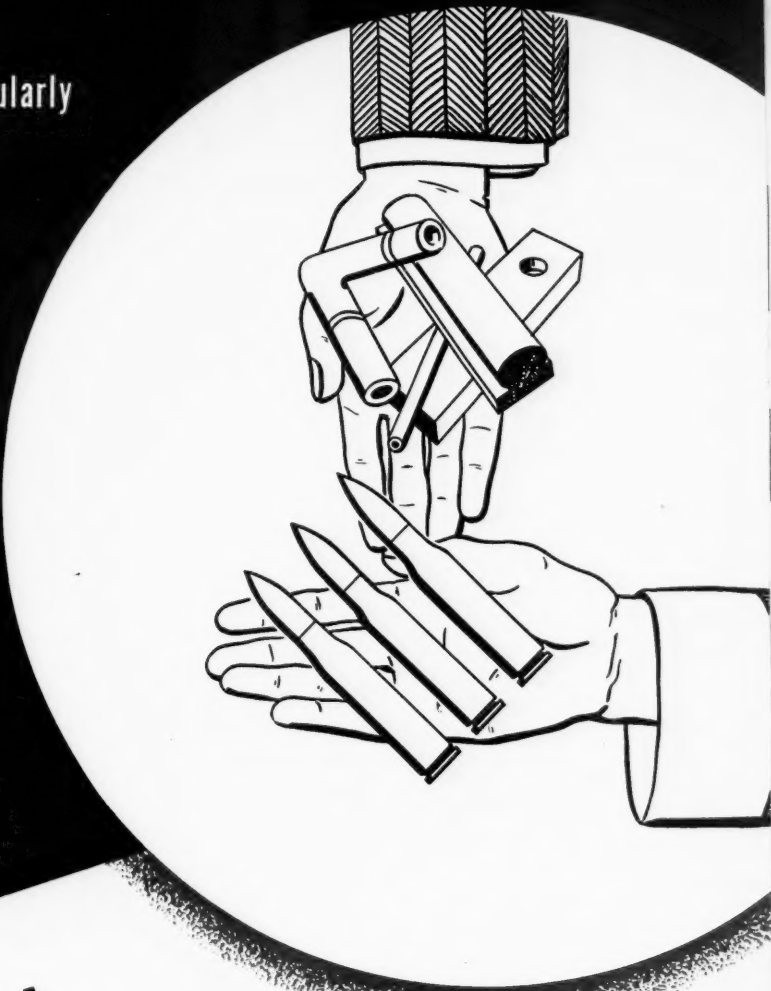
E. P. ROSBACK COMPANY, Benton Harbor, Mich.

*World's Largest Manufacturers of Perforators,
Stitchers and Paper Punching and Drilling Machines*

Don't forget to buy your War Bonds regularly

It's a Good Idea:

Collecting scrap is not just child's play . . . it's still needed to protect their lives and yours. Lend a hand!



Another Good Idea:

To save the time and man-hours vitally needed now—to reduce "down-time" and increase "productive" hours which were never before so important—to make every press produce uniformly fine work—specify

Maxwell

Bond & Offset

THE MAXWELL PAPER MILLS, FRANKLIN, OHIO
Also Manufacturers of Maxwell Mimeograph



"ON TIME"

PERFECT timing is essential to Victory. At the swing of a second hand, whole armies move into unified and co-ordinated action with clock-like precision.

Perfect timing and perfect teamwork are not new to Americans. In sports, in business, in in-

dustry, Americans have developed a knack for doing the right thing at the right time.

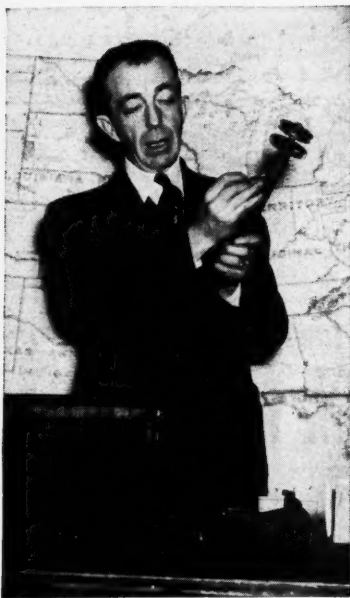
In war, as in peace, the correct time to give all of your business correspondence the character that comes with Correct Bond is — now!

THE AETNA PAPER MILLS, DAYTON, OHIO

IT'S ALWAYS THE
CORRECT TIME FOR

Correct Bond

Buy War Bonds Regularly



Linotype Conducts Operator and M-O Refresher Courses

Maintenance Clinics Proving Popular With Plant Personnel Who Attend Conferences

Clinics are being held to analyze and discuss the functions of composing machines; to diagnose mechanical ills due to lack of care or proper maintenance; and to prescribe remedies and adjustments intended to improve the product and reduce the worries of operators and maintenance personnel.

Without exception, the reports from those who have attended the Linotype Mechanical Clinics have been so enthusiastic that the greatest difficulty of the various units may be in regulating itineraries to meet demands for this constructive service to the industry.

The Reason for These Clinics

Difficult conditions have been created by the loss of operators, machinists and maintenance help. From the smaller towns and cities and metropolitan centers alike the manpower problem in composing-rooms is causing production headaches. It is not a theory, but a serious condition.

The trade is welcoming the Linotype Mechanical Clinics as one of the best means of getting expert information on individual problems and checking up on maintenance methods. Many of those who have attended the Clinics are regular operators who want to brush up on adjustments, ask questions concerning specific troubles—in fact, the Clinics are "Refresher Courses" for such regulars.

The Clinic leader discusses and explains the functions, principles and adjustments of Linotypes, and the correct maintenance methods, illustrated by

Mechanical Hygiene

To help the industry to meet its manpower problem, Linotype has inaugurated a series of free Mechanical Clinics, or Refresher Courses, across the entire country.

Keep in touch with your Linotype Agency, who will advise concerning details of the Clinic to be held in your section. Watch for the Notice!



Linotype Caledonia Bold, Garamond Bold No. 3 Italic and Excelsior

enlarged mechanical drawings. Each one attending is given a copy of *Linotype Maintenance Manual*. This is the new technical reference book, fresh from the press, which is used during the Clinic sessions.

Following the discussion of each section of the charts, an opportunity is given for relevant questions to be asked. This question period has proved to be very popular.

What Does the Industry Think?

Quotations from unsolicited letters received show what is thought of the Clinics:

"The Clinic was very beneficial and an inspiration. Such cooperation is appreciated and will reflect in greater war effort. Thanks for everything."

Vernon T. Sanford, secretary of the Oklahoma Press Association wrote to Brooklyn, following the Clinics in his state, "Promoting the undertaking was a pleasure to us, since from the first we were convinced that the Clinics would render a service of unusual value to our publishers. Their enthusiastic response and appreciation was even greater than we expected. So, we feel indebted to you for making these

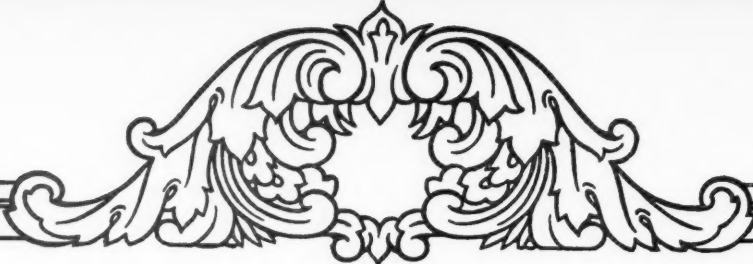
worth-while Clinics available, and wish you every success in promoting the project in other states."

Another letter reads, "You are to be congratulated on your enterprise in undertaking to educate users in conservation of equipment and material."

A southern publisher wrote, "Two of our mechanical men were on hand for your all-day session and they are still talking about the splendid manner in which it was conducted. We feel that we have been repaid many, many times for our time and expense in sending these men to the conference and we wish you to know that we greatly appreciate the cooperation of the Linotype Company. It's up to all to conserve as never before, and Mergenthaler has pointed the way. These men were greatly impressed."

From Oklahoma comes a report, saying, "Yes, the Clinics went over with a bang! There was much enthusiasm shown by everyone who attended. The Clinics must have awakened many to the fact that machines need more care than they have been getting."

The Linotype Mechanical Clinics are doing a big job in a big way and the industry is the beneficiary.



OF AMERICANISM of the right sort we cannot have too much. Mere vapping and boasting become a nation as little as man. But honest, outspoken pride and faith in our country are infinitely better and more to be respected than the cultivated reserve which sets it down as ill-bred and in bad taste ever to refer to our country except by deprecation, criticism, or general negation.

Henry Cabot Lodge



DECORATIONS FOR BORDER COURTESY TULLIS RUSSELL & CO., LTD., ENGLAND

The Inland Printer

MAY, 1943

Suppose the Printing Industry IS Declared Essential?

What should be the procedure of a printer

in applying for deferment of employes in

order to take advantage of the ruling? Would it grant permanent deferment? • By Harold R. Wallace

NEITHER THE War Production Board nor the War Manpower Commission has yet come out flatly and named the printing industry as being essential to the conduct of the war.

On the other hand, certain regulations have given printers hope that eventually their work will be declared essential, and aid given to them in maintaining at least a skeleton force.

On March 17, a hearing was held by the W.M.C. to determine the essentiality of printing and publishing, at which E. W. Palmer, of the W.P.B., presented one of the finest briefs ever given in support of any industry.

W.P.B. WANTS US CALLED ESSENTIAL

At that time the W.P.B. asked the W.M.C. to issue a declaration of essentiality regarding printing, publishing, and allied industries, as well as any related occupations which are essential to carrying on these industries.

By the middle of April, this question of essentiality was being considered by a Senate sub-committee, with no decision expected before ten days. After that decision is reached, the W.M.C. will take some action on the matter.

Suppose the sub-committee decides favorably on the question, and the W.M.C. rules in favor of putting the printing industry on the list of those essential to the war effort? What then? What does all of this talk of essentiality mean to the

printer? What should he do to take advantage of any benefits the ruling would offer?

Practically, the printer's manpower problems would be the same as they are at present. Not being on the es-

● In response to an inquiry as to the occupational status of the paper and printing industries, a member of the National Paper Trade Association has received a telegram from Paul V. McNutt, Chairman of the War Manpower Commission, from which the following reassuring statement is quoted:

"Paper manufacturing and printing activities were clearly excluded from the list of non-deferrable occupations. Would urge that your employes remain on present job until such time as official indication is made of change in status of activities such as yours.

(Signed) "Paul V. McNutt"

sential list, neither is he on the non-essential list, so he must follow the same procedure that would apply if the industry were declared essential.

DRAFT BOARDS GET INSTRUCTIONS

To begin with, if the industry is put on the essential list, draft boards will be instructed to consider each employe for classification in the light of the training required for proper discharge of his duties; the training and skill of that particular employe; the availability of persons with his qualifications, or who can be trained to his qualifications, and the time in which this replacement can be made.

In other words, the whole question will still be up to the draft board. If the board finds that the registrant can be replaced at once, he will be placed in 1A. If it is found that it will take three months to train another person to replace him, that will be the length of his deferment. Some employes may be deferred for six months, some even indefinitely.

It is suggested that in presenting applications for deferment, Form 42A, which can be obtained from any draft board, be filled out and signed by the employer. The employer and not the employe should sign the application and prosecute the claim for deferment.

FILE THIS IN ALL CASES

It is desirable that Form 42A be filed even in those cases of married men with children who may not be reclassified for several months to come, since many draft boards take the position that late filing is an indication that a man's work really is non-essential.

Some employers file Form 42B for married men first, leaving 42A to be filed later, but if applications are not too numerous it is just as well to file 42A in the first instance, thus obviating any need for filing 42B.

In the case of men between the ages of 38 and 45, although this group is not being called at the present time for military service, it cannot be stated with any degree of certainty that they will not be called in the future.

Hence, it is desirable even in such cases that the draft boards be given a record of the essentiality of the work of the individuals. This can be done by filing Form 42B, which is the condensed form.

This will serve to notify the boards that the individual is engaged in essential work so that if the men in that group are ever reclassified, the matter of deferment will be on file with the boards.

Replacement schedules, including a method of setting the date of release of each draftee in the order of eligibility under the draft regulations, and his replacement by another worker, can be filed with the state director of selective service.

BASIS FOR TRAINING WORKERS

These schedules contain the name, age, marital status, draft status, and job classification of every worker, and are of especial value in plants employing twenty-five men or over.

If an employer will file one of these manning schedules with draft officials, he can accurately schedule the dates on which his employees will be called for military service, and can proceed to train replacements on an orderly basis.

When this schedule has been approved by the state director of selective service, it is given a number, and each local draft board is notified that employees of this firm may be drafted only in accordance with the replacement schedule.

In applying for deferment for an employee, remember that it is not the industry, but his occupation in the industry, that determines the merit of the case.

REQUIREMENTS FOR DEFERMENT

A man may be deferred only when he is irreplaceable, and when the business is fulfilling a contract for a Government agency engaged directly in war production, performing a service, Governmental or private, directly concerned with providing food, clothing, health, or the other essential needs for civilian daily life, or performing services necessary to keep the wheels turning in those essential industries.

When making a request for a deferment, an employer should show conclusively that: 1. He (the employer) is engaged in producing a product necessary to the war effort or essential civilian activities; 2.

That the man for whom deferment is sought is essential to the production of such work, and is engaged in it a major part of his time; and 3. That he is irreplaceable or that a replacement of like skill is not obtainable, or will require a long period of training.

ANALYZE THE WORK YOU PRODUCE

To prove the first point, the employer should make an analysis of the work produced in his plant for a representative period — such as the past six months—and classify the results in percentages of essential work done.

IS GRAPHIC ARTS INDUSTRY VITAL?

• HON. A. E. GIEGENGACK, Public Printer of the United States, recently said that the stoppage of printing would terminate the war effort in a short time. Inasmuch as he is ordering some \$65,000,000 worth of printing this year, \$35,000,000 of it from 4,000 printing plants throughout the country, he is qualified to make such a statement.

Statements such as these by officials, and regulations that have been passed, would tend to let the printer feel that even though our industry is not on the essential list, the Government agencies affected really understand its essential nature, and will do everything in their power to help us obtain men and materials with which to carry on.

C.M.P. Regulation No. 5 allows the printing and publishing industry to use an AA2X rating in ordering maintenance, repair, and operating supplies in an amount equal to that used in 1942. That's pretty high rating.

Modifications of the paper limitation order L-241, to eliminate printing vital to the war effort from its restrictions, indicate that at least part of printing is considered essential.

Included in the list of thirty-six essential industries are magazines, newspapers, and technical and scientific books and journals. There *must* be some printers left to produce these essential printed products.

Obviously, printing is essential. Wire your Congressman today to apply pressure to the War Manpower Commission to declare the industry essential. This point of essentiality may mean much before this war is over.

This should be broken down into direct work for Government war agencies; work related directly to production of war goods by war plants; and work for other Government bodies—local, county, or state.

Other essential printed items that might be mentioned would be newspapers and magazines; books and journals of technical, scientific, and engineering nature; religious and educational work; operating printing for public utilities or for the production, distribution, and control of food, clothing, fuel, shelter, and public safety.

Publications and advertising for maintaining public morale and industrial relations (such as house-organs); and any other types directly or indirectly contributing to prosecution of the war, will be accepted by draft boards as essential and therefore affect deferment.

INDICATE THE MAN'S SKILL

To prove the second point, the employer should tell exactly what the man does in connection with this essential work that will indicate the skill and experience he has and is required to use.

To cover the third point the steps taken to obtain the replacements should be listed—requests to employment services, particularly the U. S. Employment Service, union headquarters, advertising, or other efforts.

The period of time, and the steps required to train the replacement should be given. This statement of the time required will be compared in the minds of draft board members with the fact that it takes only eight months to train a bomber pilot to operate a very complicated and expensive piece of machinery.

APPEAL ADVERSE DECISIONS AT ONCE

In the event a board classifies a man 1A in spite of the application for deferment, immediate request should be made in writing for a hearing before the draft board at which the employer should appear and present data clearly demonstrating the essential nature of the work of the individual. Here again the employer should appear.

It should be borne in mind that any adverse decision on a claim for deferment should be appealed within ten days from the date the board mails notice of its decision.

No particular form of appeal is required—a letter stating in effect that the employer appeals from the decision of the board is sufficient.

If the appeal should be turned down by the appeal board, of which due notice will be given the employer, he may have recourse to the state director of selective service.

The usual procedure is to write a letter to the state director reciting the history of the case, and asking him to take an appeal to the President of the United States.

THREE CHANCES FOR APPEAL

If the state director declines to take this appeal, the employer may direct a similar letter to the national director of selective service.

So long as a case is pending with respect to any individual, his induction into the service is automatically stayed.

This is the procedure that should be followed until the industry is declared non-essential. The problem can be made easier by training replacements drawn from the ranks of older men, handicapped persons, and women and girls.

60th ANNIVERSARY YEAR
OF THE INLAND PRINTER

Detroit Printers Rated Essential

Led by C. C. Means, Detroit Typothetae manager, the printers of that city are taking steps to have their plants declared essential activities.

Acting upon the suggestion of Paul Stanchfield, of the Detroit office of the War Manpower Commission, before a luncheon meeting on April 19, Typothetae members have filled out questionnaires which they hope will be the basis for the granting of the essential ratings by the W.M.C. for each of their plants.

At least two Detroit printing plants have been granted ratings as local essential activities by acting on this suggestion.

In his speech Mr. Stanchfield suggested that three avenues are open to the printer: 1. Printing might be determined a "locally needed activity." 2. It may be rated as essential in the national list of industries. 3. If 75 per cent or more of the plant's output is for the Government or for war plants, the individual shop may be classed as essential by the local office of the W.M.C.

What's Happening in the Graphic Arts!



Printing and advertising leaders at the joint luncheon meeting of the Associated Printing Salesmen and New York Employing Printers Association last month, to hear Douglas Meldrum of the Advertising Council and see the premiere showing of Miehle's new sound film, "Printing for Victory." Left to right: Irwin Robinson, Advertising Council; Frank W. Fleming, Isaac Goldman Company and president of Associated Printing Salesmen; Mr. Meldrum; Benjamin Pakula, The Bryant Press and president of New York Employing Printers Association; Frederick C. Rudge, of William E. Rudge's Sons



At a recent meeting in Washington, E. W. Palmer (left), of the War Production Board, was presented an eighty-four page report on paper grade simplification by Thomas B. Sheridan (right), president of the Baltimore Graphic Arts Association. The survey, which recommends that any further curtailments of paper be based on a reduction of the number of grades from the 12,000 now available, to one-third that number, was made by the United Typothetae of America, to furnish the War Production Board with specific information for use in considering paper restrictions in the future



William T. Goss was recently made a vice-president of the Goss Printing Press Company, Chicago. Son of William T. Goss, one of the founders, he began work with the company in 1925, and for the past thirteen years has been a sales representative, covering the north central section



Well known to printing executives in the Southern States and in upper New York State is L. J. McDermott, recently appointed vice-president of E. J. Kelly Company, Kalamazoo, Michigan, ink manufacturer. He will continue to represent the company in the same territories as he did formerly

How Pulps Affect Quality of Paper

Will the quality of book papers suffer as more ground wood is

used in their manufacture? • By William Bond Wheelwright

● THE TERM "BOOK PAPER" was originally applied to the papers used exclusively for the production of books. Later, very similar paper came to be employed for the earliest magazines and newspapers. All such papers were made from rag fibers alone until about the middle of the eighteenth century, when the first soda pulp was used to lessen the cost.

In 1867 the Pagenstechers imported wood-grinding machinery from Germany and commenced to make ground-wood pulp. Then, in 1882, the first sulphite pulp began to be made in the United States. As a result of these innovations the price of newsprint, and also of book paper, dropped steadily as wood pulps were used in greater proportions to replace rag fiber.

Considerable difficulty was met with in introducing the newsprint made largely of ground-wood pulp; but after it was discovered not only to be much cheaper, but that it dried far more rapidly after printing, the acceptance of what has become the standard newsprint, containing about 80 per cent ground wood and balance sulphite pulp to impart sufficient strength, became universal.

The experience with book papers was similar, but as it was soon known that strength and permanence were both impaired in proportion to the use of ground-wood pulp, and that this mechanical pulp quickly yellowed, the standard book papers were made without ground wood. This gave rise to the expression—"free sheet," meaning free from ground-wood pulp. Only in poster paper, "novel news," and lower grades of book paper is any ground wood considered admissible.

Gradually, the use of some proportion of rag pulp to maintain the strength of paper was abandoned in favor of sulphite pulp, this being mixed in the beaters with varying proportions of the softer, shorter-fibered, chemical wood pulp made from deciduous woods, such as pop-

lar or aspen. During the war between the States, the scarcity of cotton rags occasioned the use of old papers, which, if printed, had first to be de-inked. This sort of reclaimed pulp still plays an important part in the manufacture of book papers, as well as in the making of paperboards.

In the latter case it is seldom necessary to de-ink the stock, as the boards are made on multi-cylinder machines, so that the outside vats may provide the white paper plies which conceal the inner plies of fiber, discolored with printer's ink to a grayish hue.

In making book paper, the quality employing de-inked stock is not necessarily inferior to grades where "virgin" stock (that is, soda or sulphite pulp) is used, provided the original quality of the converted papers is of good grade, and the cooking, washing, and bleaching of the old books and magazines supplied are properly handled. Indeed for high-finish book paper, many of the better grades employ "book stock." There is a greater variety among the fiber lengths which helps to make a denser and better formed sheet.

Handmade book papers are still composed solely of rag. So, also, are a limited number of the highest grade machine-made lines. Such papers, however, are hard, rather transparent, more abrasive, so that wear on type or plates is noticeably more than when softer stocks containing 10 per cent or more of mineral fillers are selected.

There is no nationally accepted standard for book papers save as the natural result of competition. Each mill makes up its own "furnish" in accordance with conditions to be met. The proportion of hard stock (sulphite or occasionally rag) is varied to suit the trade of the manufacturer. The amount of mineral filler employed is conditioned upon the printing requirements associated with the paper to be made. Usually at least 10 per cent, but

oftener as much as 15 per cent of filler is retained in book papers, regardless of printing processes for which they are intended. These fillers take away the harshness of an all-fiber paper, such, for example, as sulphite bond or offset paper; they improve the opacity, and, in the case of paper for halftone printing, are absolutely necessary to fill the inter-fiber spaces, so as, after calendering, to give a much smoother, more level surface. If ground-wood pulp is admissible, its natural opacity, which far exceeds that of chemical wood pulps, suffices as a rule.

A paper free from mineral is thicker in relation to the substance weight, and if any more than enough filler is introduced than is needed to occupy the air-spaces within the structure of the sheet it is at a sacrifice in strength, proportionate to the amount of filler retained.

The strength of paper stems only from the number, length, and natural strength of the fibers it contains. The filler offers no binding strength, and its high specific gravity naturally has a direct effect on the bulk of one paper as compared to another of the same basis weight. The maximum bulk is obtainable only from the use of 100 per cent fiber. The addition of heavier substances inevitably has the effect on any given basis weight, of lessening both thickness and strength, given any desired finish, or when totally uncalendered.

Thickness of any given paper determines, in any given finish, the basis weight, the opacity and the strength, in a more or less direct ratio. A sheet which might provide suitable properties in substance 80 might begin to fall short of those properties either in a lighter or a heavier substance number.

Quality in paper can only be asayed on the basis of satisfying the requirements of any given job. A good book paper would not satisfy the printing requirements of a newspaper, yet, in common parlance, its quality is superior. Not all pulps, even, are of equivalent character. A cheaper, lower-colored sulphite pulp fulfils the needs of the newsprint requirements, and is likely to be stronger than a higher bleached sulphite of greater brightness. Papers may only be chosen

wisely on the basis of suitability for any given purpose.

In determining the proper substance, finish, and other properties of a book paper, or any other paper for that matter, the functions required of the finished job should first be reviewed. How many pages will the book make? What size page? What kind of printing processes are involved? Should opacity, strength, or relative permanence be considered as among the essential characteristics desired in the completed work?

"Form follows function" — the classic motto of engineers, should govern the decisions of book builders as well. Not the last thing to be considered is the price the traffic can bear. Yet those who place too much stress on first costs may ultimately discover that the cost of spoilage, or in conversion, more than erases the primary advantage of a very attractive quotation.

One factor, which no single sample can demonstrate, is the uniformity which may be depended upon in the product of any given mill. Hours spent in makeready are heavily discounted when thickness and finish lack uniformity within all reasonable tolerances.

Papermakers, like the rest of us, are human, but some organizations enjoy closer technical control than others, have more particular superintendence, and even stricter standards. Experience only will determine who the trustworthy ones are or, in other words, what brands run uniform.

Modern presses are precision instruments, and to realize their maximum production must be supplied with materials made up to required standards with a minimum of variation, day and night. Papermaking being a round-the-clock performance, it takes three shifts of men in each of the preliminary processes. Only, as a rule, are the finishing processes performed by the same crew in daylight. Hence a wise selection of the source of supplies, and faithful adherence to those of proven reliability, will insure reasonable uniformity of product.

In the case of book paper and magazine paper for mass production, too much emphasis cannot be placed upon patronizing those mills whose reputation for excellence in craftsmanship is high.



Idea File

Ideas and layouts that have been proved successful by other printers will help you solve your problems and sell printing. Send in advertising and selling ideas that have worked out in your plant

Absentee "No Pay" Checks

Here is an idea, adaptable to production in practically every printing plant in the country, which has the advantage of sanction by the Navy.

It is felt by that Government agency that if the persons responsible for the high rate of chronic absenteeism in the war plants actually realized how much money they lose through absenteeism, they would be on the job more regularly.

The Navy department is therefore urging employers to issue "reminder checks" to employees who are absent without a reasonable excuse.

These checks should resemble the company's regular paycheck, but should carry somewhat the same copy as that contained in the check reproduced on this page.

The piece was a six-page accordion folder, titled: "YOU are in this War RIGHT HERE!" Designed to be handed out with the paychecks, copy was written to advance the sales of war bonds and explain the deductions which had been made.

One third of the folder was to be saved as a record of deductions, and to replace to some extent the large check stub that is now necessary.

Advertise Unrationed Services

While almost every item of necessity is rationed in England, many stores there are backward about advertising the services and commodities available without coupons.

For instance, a large British store runs a carpet and curtain renovation service, another makes a spe-

THE BANK OF VICTORY		No. 1
Philadelphia, Pa., March 4 1943		
We wish we could	Johnny Dayoff	\$18.50
Pay to the Order of		
Eighteen and 50/100		Dollars
But this is the money you lost, because You were absent from your war work last week.		
THE TRIUMPH COMPANY		
Richard Jones TREASURER		

The Navy department suggests a check of this type be given absentee war workers with paychecks

This coöperation of the printing industry with the advancement of the war effort should be a very pleasant one, inasmuch as it will mean extra printing from that war plant in your town.

Explaining Pay Roll Deductions

The Munising Paper Company, Munising, Michigan, recently sent out to buyers of printing a folder which is designed to stimulate the planning of a folder, or series of folders, which will bring home to the worker his place in the war.

cialty of re-making mattresses, and a British tailor offers a renovation service. But none hammers home the fact no coupons are necessary.

American printers, even in small towns, can get extra business for themselves by setting up or laying out small circulars or envelope stuffers plugging these services, and playing up the fact that no ration coupons are necessary.

Envelope stuffers and small circulars may seem like chicken feed stuff to us, but with paper restrictions with us we must use every

square inch of paper available, and small circulars, such as laundries in England send out to acquaint their customers with new regulations, mean that many more impressions.

One laundry sends out 3½ by 4-inch circulars every time a price change, or a restriction on wrapping paper, or some other such problem, comes up. In addition to giving the printer more business right now, it means new customer contacts which can be retained after the war.—F. McVoy.

War Bond Advertising

Every piece of advertising sent out by the California Bank, Los Angeles, California, ties in with other pieces, to give them the utmost in pulling power, each piece advertising a department other than the one it is primarily designed for.

A recent stuffer, sent out with statements to holders of checking accounts, invites these customers to get one of the attractive envelopes supplied by the bank for the purpose of protecting war bonds.

In turn, the envelopes, which are free and provide space on the back for a complete record of seven bonds, advertise the advisability of keeping the bonds in a safe-deposit box.

The stuffer is a nice specimen of typography, printed in dark brown ink on pink paper, and stresses the fact that "the nation's banks have made 85% of all War Bond sales, without cost to purchasers or to the Government." Rod Maclean is advertising manager of the bank.

Thank you note written by Donald Allen, infant son of R. D. Allen, Washington, D. C., purchaser of printing for the Red Cross, is a variation of the stock thank you card which will mean extra business for the local printer. An announcement in the form of New York's newspaper, PM, was sent out when the first child of the Paul Slawters was born in New York. Mr. Slawter was an editor of Chemical Industries before he entered the Army. The shipping tag, which brought the bundle to Mary and David Annis, North Quincy, Massachusetts, was printed in blue ink on pink card, with a blue silk ribbon. Three pages at bottom are cover and inside pages of announcement by John A. Sorenson of Reardon, Krebs & Beran, advertising typographers, San Francisco

With the aid of my mommy and
daddy I send to you my many thanks
for your grand gift.

I never thought that I had so many
friends in this world so new to me.



Donald Robert McKinney Allen

STORK EXPRESS

Master Peter Annis

71 Sealund Road

N. Quincy, Mass.

In Care of
Mary and David

Shipping Weight

8 lbs. 3 oz.

Date of Delivery

Dec. 17, 1943

This

Is

The

Day

1943 MARCH 1943

S M T W T F S

TIME 1:33 P.M. 2 3 4 5 6
WEIGHT 18 LBS. 10 OZ.

7 8 9 10 11 12 13

14 15 16 17 18 19 20
LENGTH 18 INCHES

21 22 23 24 25 26 27

28 29 30 31

PS
Yearly
NO CHARGE
VOL. 1 No. 1
Sun. Jan. 10, 1943
FIRST EDITION

Dr. Bean
Shines As
Obstetrician
Page 2

Other Baby
News
Story — Page 3
The Mother Page 4
The Father Page 4
The Doctor Page 2
Hospital — Page 2
Staff of PS Page 2

Editor as a
Young Boy Page 4
Editor as a
Young Girl Page 4



Baby Girl
Born to the
Slawters

Page 3

Little Gal Will Be
Named Paula
Says Mother

Page 3

Net Weight Is
7 Pounds, 13 ounces.

Page 3

House of Sorensen
108 Arrowwood Lane

Presents

John Andreas, Jr.

Produced by . . . John and Morien
Directed by . . . Dr. Philip Meyers
Costumes by . . . Margaret Emily

Showing from
2:00 to 4:00 p.m. & 6:30 p.m. 'til dark

Miss Memorial Hospital
San Mateo

Some valuable things I have learned about **SELLING PRINTING**

By Joseph C. Gries

IT IS my personal intention and hope that the short articles which I will present through the pages of THE INLAND PRINTER will be helpful and informative to the individual men who sell printing and to the sales organizations in general which represent our important industry.

That our industry has not, in a general way, had its virtues and merits represented to its markets up to the standards enjoyed by other mediums, nor in a manner commensurate with the high place it holds in the commercial fabric of our nation, has long been my personal opinion.

Many years of experience on the selling side has given me an insight into the methods employed by successful as well as unsuccessful salesmen, particularly in the printing industry.

I have learned considerable about the tactics of men who buy printing—their reactions to sales talks—their ideas of service, and what they expect of printing salesmen.

I propose to pass on to the men engaged in selling printing whatever information I can which will in any way elevate the representation of our industry to the buying markets.

THERE is one very important underlying fact which a man who sells printing should always bear in mind and that is—that the customer buys printed matter only for its functional purposes.

Printed matter is purely a commercial commodity which has its duties to perform in business and it therefore should be sold principally upon the quality of its performance—how it gets results effectively and economically. The matter of price should be considered from the standpoint of its economic relationship to its performance—that and only that is the true basis of its value.

Specifications on a job are mere physical elements devised in many instances to serve as a means of securing comparative prices from competing printers. The printing salesman who permits his thinking to be circumscribed by set specifications will usually find that he is passing up opportunities for closing sales that are grasped by the salesman who injects into the proposition an effectual amount of creative thinking—not necessarily new selling ideas for the customer's use, or a new art arrangement, but creative thinking from the mechanical angle.

There are phases of economy which do not necessarily mean a lowering of prices. In fact, a customer might be shown that through a slight addition to the cost of the job he will actually save money on the printing and will secure greater returns through its use. Sometimes there's an actual saving in spending a little more.

I can recall one time a prospect upon whom I had called gave me a mimeographed set of specifications covering a book he was planning to produce. A very nice four-color job in quite a large quantity. As has always been my custom, I asked the purpose of the book—was it part of a campaign—was it to be sent in response to answers to their national advertising—how would it be dis-

tributed? This questioning serves a double purpose. First, it gives me a clear insight into how the customer uses the material he buys—perhaps we can suggest ways in which he can use the printed matter to better advantage, making it a more profitable producer for him, thereby making his printing a dividend-paying investment rather than an expenditure. Secondly, by showing a genuine interest in the job from the angle of its functional purposes instead of just cold printer's prices, the customer's entire attitude toward the salesman is changed—the spot-light of favor rests on the salesman. It indicates that he is not entirely price-conscious, but is interested in delivering a value based upon results.

Getting back to this prospective job. The customer explained that the book was to be distributed, to a large extent, through retailers. They would give them to their customers upon request. The requests would be induced by magazine ads—"See your local dealer for a copy of our new book."

Now this book was a very important cog in this customer's selling gear. In fact, his sales curve would go up or down in ratio to the success of the book's distribution. I looked the specifications over very carefully and went back to the prospect a few days later with this line of thinking.

"Mr. Jones, I have very carefully looked over the specifications for your book and I would like to call one or two points to your attention. You see, when you buy press time you are buying the full capacity of the press upon which your job runs. Of course, we select a press most economically suited to the job. In the case of your book, our press bed is exactly six and five-eighths inches larger than the sheet we will require for the book. Now, if you will reduce the size of your book just three-eighths of an inch the long way and permit us to buy a sheet up to the full capacity of the press, we will be able to supply you not only with the number of books you require, but we can deliver a large quantity of four-page folders the size of number six envelope, which your retailer can enclose in bills, statements, and correspondence, and a good quantity of window streamers which he can paste on his windows. These envelope stuffers and window streamers will call his customers' attention to your new book with added emphasis over and above the national ads. Furthermore, they will tie the retailer individually into your national advertising—and that's what every retailer likes—to be individually identified with national advertising. "Of course, there will be a slight additional cost for the larger sheet, for extra makeready and ink, as well as for engravings and printing plates, but you are getting the presswork for all those thousands of folders and streamers for nothing. At the same time you are building a very effective campaign around the book."

This is but an example of creative thinking from the standpoint of mechanical production. We did not make layouts for the folders or streamers. The advertising agency took care of that.

Our price was above that of the competitor, but the prospect became a pleased customer only because, as he stated later—"Well, it is a revelation to find a printer who can sit on my side of the desk and consider my printing requirements on the basis of making it work profitably for me."

Next issue another episode in the selling of printing

Remember Costs In Marking Proof

Bulk of editing should be done before copy is set because

excessive corrections in type increase cost • By Edward N. Teall

● COÖPERATION IN THE WIDE WORLD of print and publication should start with the making of copy. The author has first licks in the making of a newspaper, magazine, or book. As a rule the writer knows little of the mechanics of print, and frequently he is either ignorant of punctuation and the fine art of "styling" or indifferent to them.

This indifference would actually be less vexatious if it continued throughout the process of turning copy into print; terminating when proofs begin to show, it becomes expensive, increasing the costs and cutting the profits, and bearing bitter fruit in wrangles between author, publisher, and printer.

If writers were more style-conscious, you might say, they would produce copy that could be sent to the shop "as is," ready for the machine. But it is not, and never can be, as simple as that. Newspaper copy will always have to be read for style as well as for substance; telegraphic copy, for instance, must be marked for caps and commas, paragraphs and periods.

An author's manuscript may be submitted to a dozen publishers before being accepted—and each publisher may have his own standards and systems of style. But even here the statement with which this article began is found to hold true: coöperation should start with the making of the copy—because most book publishers are satisfied to turn over to the individual author such matters as punctuation.

If the manuscript is self-consistent, the printer has nothing to worry about except the mechanics of the job; he can follow copy without going through any windows.

If an entire manuscript were to be set by one compositor and read by one member of the proofroom force, the situation would be simplified; the operator and the reader would see the job as a whole.

Right here turns up a fact that fascinates me: when you get down to the essence of the situation, you

must admit that the typesetter stands at a temptingly strategic point in the set-up, *the point at which manuscript actually turns into galleys of graphic metal.*

If he were given some responsibility beyond that of mechanical reproduction of copy, proofroom and editorial check-ups would still be necessary, *but* they would lead to a welcome reduction in the amount of resetting to be done; revision costs would be cut.

However, another "but" pops up, making faces at us: the reader would have to take on additional responsibility, that of checking on the compositor's departures from copy. I see no way to identify these for him without loading the job with extra metal in the form of blank lines. This would create new complications in the work of the shop.

Here we interrupt ourselves to remark that these reflections are, so far, theoretical almost to the point of painfulness, and lack the toughness with which problems of print must be tackled. But the way to arrive at tough and workable con-

clusions is to do some philosophizing in stress-free moments.

Look: In the first sentence of the paragraph immediately above this one my machine wrote "almost the point of painfulness." An obvious miswriting, and one attended by absolutely no possibility of error in correction.

But suppose that error to have passed, in preparation of copy, unnoticed by the stylist: Is the compositor to be so tied down by follow-copy orders that he must set that error—with further chance of its being missed by the proofroom, and certainty that there must be a resetting to make it right?

So we come to one very positive and practical conclusion: "Out-the-window" rules, in this world of human fallibility, are a foolishness. Definition of the latitude to be permitted here and there along the line is extremely difficult—but the World of Print is strictly not a territory in which the defeatist can thrive and prosper!

Marking of proofs underwent some changes when the line became a unit of composition. Marking of copy is still, and must ever be, a horse of still another color. The first and fundamental difference is that proofs are marked in the margin; copy, almost entirely within the body of the text.

Suppose a capital letter appears where lower case is correct. All that is needed—in copy—is a slanting

JUGGLING WILD LETTERS TO MAKE THEM WILDER

● SOME TYPE FACES are so "wild" that you can't tell one letter from another, and when a printer has a few moments to spare and fools around with some of these letters—nobody knows what is liable to come of it.

Herbert Warfel, the instructor in printing in the Joliet Township High School, Joliet, Illinois, was in such a frivolous mood this past winter, and the results were screwy, to say the least.

He was setting type for a letterhead for the school, and could find

no cap H's in the Keynote case. Needing the letterheads in a hurry, he turned a cap Y upside down and printed the job.

The effect seemed only a little more bizarre than that of the regular H, so Mr. Warfel experimented a little more when he had time. At the bottom of this panel are the results of his brainstorm. As he says, he has made the Keynote even wilder by inverting cap G, Y, Q, L, J, and T in the lower line to make them seem like what they ain't.

Here's How To Juggle Freak Letters

The line of Keynote set up by Mr. Warfel to show the wild effect of the regular capitals

here's how to juggle freak letters

And here's how the same copy looks when inverted caps replace those in normal position

line drawn through that capital. Or suppose lower case has been written where a capital should have been used. Here it isn't even necessary to make the three lines under the letter—ordinarily the cap can be written in right on top of the character.

Did the author draw a single line under a caption, indicating upper and lower italics where roman caps are wanted? You may, if you wish, write "caps" beside the line, but this is not necessary; the order can be given, simply and satisfactorily, by drawing two more straight lines under the line of copy.

Making ironclad rules as to the method is not "good business," because in one situation one way will be better, and in another situation another method will work more smoothly. Simple good sense is the best guide and governor.

Where a word or two must be inserted, it is best to use a caret and write the added matter between the lines of copy, rather than draw the compositor's eye out to the margin. Longer inserts, of course, have to go out to the margin; the hook-up should be clearly traced by a line from caret to new copy—but as in marking proofs, neatness should be sought and confusion avoided.

Should a colon appear where a semicolon ought to be (in the copy), it is not necessary to use the caret and insert the correct mark above the line; all that is needed is to put a curly tail on the lower dot of the colon. But if a semicolon has been used instead of a comma, the semi must be crossed off and a new mark made. In this instance the person preparing the copy for the printer has still an alternative: he can, if there is room in the line, place the comma beside the crossed off mark, or he can place it above the line.

In noting these points I have used two samples shown in that good old stand-by, "Practical Proofreading," by Albert H. Highton (obtainable through THE INLAND PRINTER's book department). The first page reproduces marked copy; the second, the revamped copy as interpreted by the printer.

The last paragraph in Exhibit One ends "their mental products." The credit line, following, is shown in two lines, off to the right:

—From *The American Printer*
By Thomas MacKellar.

This credit was to run on from the end of the paragraph. Mr. Highton shows it as it should be, with changes indicated by seven marks: two run-in lines, begin-quotes, comma, and end-quotes on the book title, lower case "b" for "by," and lower case "k" in "Mackellar."

These are the simplest possible markings; they show the compositor, at a glance and with no possibility of error, what is to be done. They do the work as well as if the lines had been completely rewritten. Simple as these marks are, and commonplace as they would seem to any print-shop worker, they are out of the ken of many non-professional writers.

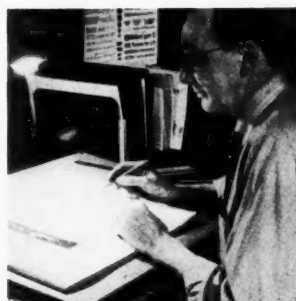
In one point I am inclined toward a gentle disagreement with Mr. Highton. In "fasle" he indicates the desired transposition of letters with the proofreader's mark, the up and down curving line enclosing the letters separately. This is a technical mark, as familiar to any printer as a letter of the alphabet. Yet I cannot help thinking it would be better to cross off the "fasle" and write "false" over it. The time possibly to be saved would be negligible, almost infinitesimal; but the notion persists obstinately in my mind that even the trained operator's eye would take in the rewritten word a shade more easily than it would pick up the technical, superimposed mark.

One line reads: "The compositor is bound to 'copy the follow' in . . ." Mr. Highton circles "copy" and "follow," connects them with a line, and writes in the instruction "tr." Here I positively assert it would have been simpler and therefore better to have crossed off the entire phrase and to have written in the correct wording.

See: In one instance the operator has to get into his consciousness both the wrong wording and the right one. Even in perceiving which is which and making the necessary distinction the mind has to travel farther than it does in following a clean line. A thousand moments make a few minutes, and every minute counts.

Perfection seems to be approachable only along the line of the most detailed consideration of difficulties. Perception of these is the first step toward simplification of productive processes.

TOP-FLIGHT CRAFTSMEN



John E. Cobb

HE WAS BORN in Park Rapids, Minnesota, in the year 1885, was John Edward Cobb, craftsman par excellence, and he broke into the printing business by way of the country newspaper which his father had established.

After working in a number of larger plants in Minneapolis, he moved to Milwaukee, where he came under the supervision of Craftsman A. V. FitzGerald, superintendent of Meyer-Rotier Printing Company.

It was there that Mr. Cobb became interested in the Craftsmen, becoming active as a member in 1924, and being instrumental in publication of the *Milwaukee Craftsman*, the first regularly published bulletin in the International Association. He was elected secretary of the Milwaukee Club of Printing House Craftsmen in 1928, retaining the editorship of the bulletin.

In 1932 he became composing-room foreman of the Western Printing and Lithographing Company in Racine—by the next year his enthusiasm had won recognition for the thirty active members in the Western plant, and the name of the club was changed to Milwaukee-Racine Club of Printing House Craftsmen.

He has attended fifteen consecutive International Craftsmen conventions, and conducted the International Club Publications Service for seven years.

In 1942 he was appointed by Pres. Eric O'Connor as Chairman of the International Publications Commission, the duties of which include editing and producing *Share-Your-Knowledge Review*, official publication of the International association.

Mr. Cobb is a most sincere exponent of the "share your knowledge" idea, and can point to events in his own life which indicate clearly that a man gets out of an organization benefits in direct proportion to the time he devotes to it.

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and apricots; green vegetables such as asparagus, peas and beans; fish liver oils and canned salmon.

Vitamin D—This vitamin, too, is necessary for the proper formation and maintenance of bones and teeth. Vitamin D prevents and cures rickets and it is essential for the utilization of calcium and phosphorus. It also promotes normal growth. Vitamin D is not abundant in ordinary foods, but it is found in fish such as oil-

And now you are probably wondering about the effect of ransping upon the vitamin contents of food. Scientific research shows that the methods employed in commercial canning retain the vitamin contents of

And now my desk calendar tells me it's the middle of July and tomorrow I'm off for the great Pacific Northwest and sunny California to visit our West Coast companies. It's a trip I've been planning and looking forward to for some weeks now.

DECEMBER, 1963 FROM THE KITCHEN OF Mary Hale Martin LIBBY, GRAYSON & LIBBY No. 1

As I came into the kitchen this morning I was met by a spicy fragrance, a fragrance which spells Christmas despite the October date on my desk calendar, because all week my staff have been like busy bees toasting the good tasting things for which I'm giving you the recipes this month.

1940—The entire format of the front page seems slightly disorganized and choppy. Because of the black and bold appearance in over-all tone value it lacks the clean, kitcheny feeling thought needed by the writer for literature of this character. The title is badly hand-lettered and lacks the necessary punch to attract enough attention to itself from the bold illustrations. The modern illustrations are amusing—even though they lack necessary interest, as too much is left to the reader's imagination. Typography is spotty, making the copy a bit difficult to read.

1941—General format is decidedly better due to good organization of various elements, but the title is completely lost. The bird theme (each month a different bird with a bit of copy stating its outstanding characteristics) is, as yet, a bit too far-fetched, as it has no relationship to food. Typography is bad, with measure of type line being too long and too tightly spaced for easy reading. The housewife is not too familiar with type face used and may not take the time to read it for this reason. The use of a second color helps tremendously. Better typography would result in setting names of recipes larger and eliminating round dots to right of headings on the spread as they detract from the headings themselves.

And now you are probably wondering about the effect of canning upon the vitamin contents of food. Scientific research shows that the methods employed in commercial canning retain the vitamin contents of

And now my desk calendar tells me it's the middle of July and summer is in off for the great Pacific Northwest and sunny California to visit our West Coast communities. It's a trip I've been planning and looking forward to for some weeks now.

[illegible]

Color Standard Makes Possible More Accurate Specification

● A NEW COLOR STANDARD that will make it possible to specify colors in terms which will mean the same to the engraver, the ink-, die-, and paintmaker, the industrial finisher, the chemist, the printer, and the paper and textile manufacturer, has been developed by the American Standards Association.

The standard, based upon use of the spectrophotometer and the Munsell Book of Color, provides a language for the description of color by means of three basic elements.

Color terms may be arrived at by employing the physicist's "dominant wave length," "brightness," and "purity"; or by using the "hue," "value," and "chroma" of the psychologist. The standard makes it possible to translate from one system to the other exactly.

The basic instrument for the standardization of color is the spectrophotometer, which analyzes the color in terms of the percentage of light reflected or transmitted by the color.

For the popular identification of color, the standard recognizes the use of material samples, and states that the only system of color samples that has been calibrated in terms of the basic specification is represented by the 1929 edition of the Munsell book, which contains a readily comprehensible system of color samples.

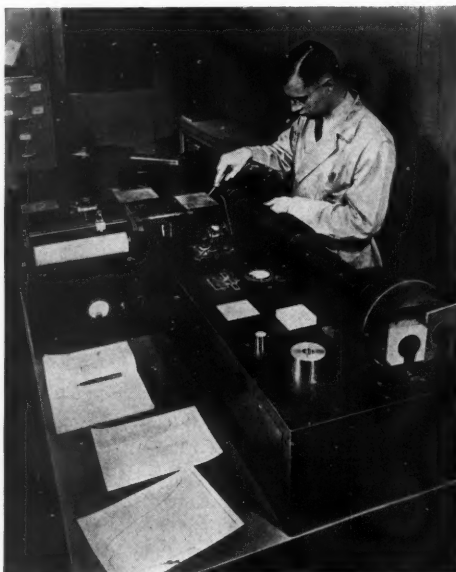
By using this new standard, it is possible to identify a color, or to compare two colors, by telegraph, by sending three numbers.

Under the Munsell system, each color is designated by three numbers—one of them specifying color, the second value, and the third chroma. It is these numbers which are used in transmitting color specifications to a supplier, making their transmission by wire as convenient and accurate as handing the supplier a color sample would be.

The first step in the use of the color standard is to refer to the Munsell book

and match the visual sample contained therein.

After a visual match has been reached, the color is checked with the spectrophotometer, which measures color in terms of the wave lengths of the spectral colors.



Recording spectrophotometer, invented by Dr. Arthur C. Hardy of M. I. T., by means of which color is measured and analyzed in terms of light waves. Cut courtesy General Electric and American Standards Association

In some cases a color name rather than a number is needed to identify a color. This can be done by using the system developed by the Inter-Society Color Council, an organization centered around thirteen national societies interested in color.

The details of the system, which is based on the Munsell system, were worked out by the National Bureau of Standards. It gives more than 300 common color names, selected and defined by means of ranges of the Munsell hue, value, and chroma.

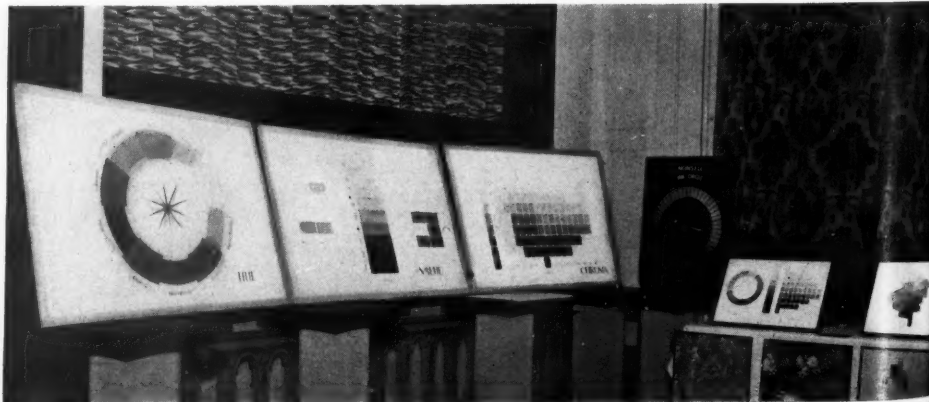
The names are simple color names like light green, deep red, and dark brown. To each of such names is assigned, not one single color, but a considerable range of color which accords with its accepted meaning.

Wide adoption and use of the new color specification standard would put color specification on a more scientific and practical basis.

A good example of the difficulties encountered today in matching colors is the aircraft plywood program. An aircraft prime contractor may have as many as fifty sub-contractors building wing and tail parts and other assemblies, most of which call for camouflage green which is a difficult color to match so that it will be the same under all lights.

Color chips used by sub-contractors to arrive at this color may vary widely because of deterioration or because the chips were furnished from the standards of different manufacturers. Thus, when the various parts are assembled, there may be a wide variance in color.

This new standard would eliminate much of this difficulty, and will be a godsend to manufacturers in the postwar period.



These Munsell charts have been calibrated by means of the spectrophotometer. Courtesy Interchemical Corporation.

Computing Profit on Investment Is Proper Method

With the Government considering the limitation of returns on capital investment, all printers

should use this instead of sales as a basis for their figures, and keep out of trouble • By A. C. Kiechlin

MANY PRINTERS HAVE ADMITTED to us that they have never considered the profit on investment before, only recognized the profit on sales. If they made a reasonable percentage, judging by the average for printing plants of their size, they were satisfied, yet, the ultimate profitableness of a business is measured by the return on invested capital.

Neglecting the importance of this ratio has always been hazardous and now it borders on business sabotage. Printers must be prepared to defend their position on this problem because if too many lack understanding and the Government decides to limit profit on investment, as has been suggested a number of times, there will be serious trouble.

If our audits are any criterion, it will be just too bad for many printers if legislation such as this should be enacted.

RETURN ON INVESTMENT FORGOTTEN

We estimate that 80 per cent of the printers never consider the return on capital investment, either because they do not understand it, or never think about it in connection with business operations.

Its computation is now a "must," because with price ceilings, high taxes, and all the other war-economy problems, every angle of operation must be checked and re-checked to make sure that loss-leaks are eliminated and profits kept at the maximum.

In normal times, a close check on the profit on capital investment was essential and those who did this chore were rewarded with greater returns, yet those who overlooked this computation did not always drift into the red. Today, however, the hazard resulting from this oversight is much greater and those who fail to keep an eagle eye on profit on investment will more than likely find themselves in a bad way.

The general attitude assumed by printers toward profit on capital in-

vestment is typified by the figures of a printer whom we will call Frank Robinson.

His business is a good "guinea pig" to dissect for the purpose of piercing the fog on capital investment and giving printers an idea where they will stand if profits on invested capital are limited, and,

capital investment. Some few might benefit and some would not.

A printer with an operating set-up like Robinson's would have to eliminate 33 1/3 per cent of his net profit in some way, either by payment to the Government or a token to customers in the form of lower prices—and, in addition, pay the

Sales	\$56,250.00
Net profit on sales in percentage03
Net profit on sales in dollars	\$1,687.50
Assets	\$37,500.00
Liabilities	18,750.00
The capital investment or net worth	\$18,750.00
Suggested limit on capital investment profit06
Would limit Robinson's profit in dollars to	\$1,125.00
Net profit on sales in dollars	\$1,687.50
Ceiling on capital investment profit in dollars	1,125.00
Differential that would be deducted from profit	\$562.50

This condensed recapitulation of Robinson's 1942 profit-and-loss statement shows how printers with similar operating methods would suffer from the proposed limitation of profit on capital investment

whether a ceiling is put on investment profit or not, the printer should have an understanding of this subject because the return on capital investment is the final gage of business success.

Here is a condensed recap of Robinson's profit- and -loss statement and balance sheet for 1942, using round dollars and cents, to simplify matters.

ONLY 2 PER CENT ON SALES

If Robinson's profit on capital investment was limited to 6 per cent, as the Government suggests, he could earn only \$1,125, or 2 per cent on sales, which is too low for printers to function today with safety, considering the fact that income tax must be deducted from this net, the tax very high, the net very low.

Thus, the foregoing figures show clearly that much dynamite lies in the suggestion to limit returns on

current income tax on profits, which, *en toto*, might reach 50 per cent of the net for small printers and more for larger ones.

MORE PROFIT ON LESS VOLUME

Robinson could stand a cut in volume to \$37,500 and still earn as much money under this proposed legislation, because 3 per cent of \$37,500 is \$1,125, the limit he would be allowed on his invested capital of \$18,750.

Any decrease in volume brought about by war restrictions would, therefore, do little or no monetary harm at this time to printers with financial set-ups like Robinson's, but if he had a larger capital investment, say \$30,000, which, at 6 per cent limitation, would permit him to earn \$1,800 on sales, a cut in volume would decrease earnings because he could increase sales to \$60,000, earn the same percentage of net profit, 3

per cent, and not exceed the \$1,800 ceiling on capital investment.

The passage of a law limiting profits on capital investment would compel the printer to revamp all previous yardsticks for measuring operations now and in the post-war period.

He would probably get more headaches after the war than now because the demand for goods and services, long bottled-up, should reach flood capacity when the last all-clear is a memory, yet it will do a printer with Robinson's financial set-up little good to increase sales, because that will increase profits he cannot retain. Why expend the blood, sweat, and tears to keep profits on sales in the safety zone if a ceiling on capital investment was set and thereby eliminated the safety differential?

EXPANSION MAY DRAIN CAPITAL

Then, too, with volume on the "up" in the post-war period, the expansion may create a dearth of working capital in some printing plants, if profit on investment is ceilinged.

It may be pernicious, or even fatal in the post-war period, if the business gets over-extended and the capital deficiency too acute.

When a growing business outstrips the capital of its blood-stream, or working capital, the result is financial anemia.

Printers earning 3 per cent on sales today before tax deduction can hardly have a healthy working capital, and, with restrictions on bank credit in effect, limiting profit on investment would put many printers in a financial hole.

TOUGH ON CAPITAL AT ANY TIME

In short, this legislation, if passed, would play havoc with working capital requirements in war or peace, boom times, or hard times.

Robinson might sell the same volume under such legislation and give his customers a better break on price, but, if many printers did this, it would start price-cutting wars in normal times and might have a depressing effect on prices, even today.

We do not predict what the printer would do to synchronize operations now or in the post-war period with a 6 per cent limit on capital investment, but we do know that he would have to revamp his methods of budgeting and work to this limit as the

maximum profit-dollars permitted on sales.

For example, if the capital investment is \$50,000, the maximum profit on sales permitted would be \$3,000.

If budgetary figures showed an estimated profit of 5 per cent, sales should be limited to \$60,000 and expenses accordingly.

To budget sales for \$75,000 and net profit at 5 per cent, would bring \$3,750, of which \$750 would have to be remitted to the Government to bring the net on sales down to \$3,-

Bolton is not making his invested dollars work hard enough, indicating inefficient management or watered assets, which give an inflated paper figure on invested capital.

Our review of his records completed recently shows that he has written off too little depreciation on his fixed assets, he carries good will at \$5,000 and one third of his accounts receivable are old and uncollectable; should be written off.

Under a 6 per cent return on capital investment limitation, Bolton

1942 PROFIT-AND-LOSS STATEMENT 1942			
Sales	\$75,000	100%	
Cost of sales—labor, paper, electros, engravings, et cetera	52,500	70%	
Margin of profit on 1942 sales	\$22,500	30%	
Overhead expenses	19,500	26%	
Net profit on 1942 sales	\$3,000	4%	

1942 BALANCE SHEET 1942			
Assets		Liabilities	
Cash on hand and in bank	\$ 6,000	Accounts payable	\$1,500
Accounts receivable	14,000	Net worth	\$100,000
Inventories	4,000		
Business property	40,000		
Machinery	27,000		
Furniture and fixtures	2,000		
Delivery trucks	3,000		
Other assets, including good will	5,500		
Total assets	\$101,500	Total liabilities	\$101,500

Although 3 per cent on sales may be satisfactory for the duration, 3 per cent on capital investment may bring the sheriff. Many printers do not understand this. The Bolton profit-and-loss statement and balance sheet show clearly that a return of 4 per cent on sales, better than average today, is only 3 per cent on \$100,000 invested capital. Were this investment \$200,000, the return would be only 1½ per cent. The return on invested capital must be considered as well as the profit on sales. You may earn a substantial profit on sales and the return on invested capital may be very poor.

000, the limit permitted on \$50,000 invested capital.

In other words, operations under this proposed plan must be geared to return on invested capital instead of experience figures on sales volume or estimates based upon current business conditions.

MUST BUDGET SALES TO PROFIT

You would have to budget sales and operating expense to yield 6 per cent on capital investment, and work to this figure instead of the usual percentage on sales.

Contrast Robinson's position with that of Bolton, another printer recently acquired as a client of ours. Bolton's profit-and-loss statement and balance sheet will be found on this page.

would be permitted to retain \$6,000, Robinson only \$1,125.

PENALIZES EFFICIENCY

On the other hand, Robinson, because he is more efficient, because he has been conservative in recording balance sheet figures, would be penalized if the proposed ceiling on investment is decreed.

This would certainly distort the general conception of modern business operation and tend to put a damper on efficiency. In peace or war, it is bad business to crack down on efficient management because this is as much a necessity of war as is effective supervision of industrial output.

The word "capital," to most printers, means money. To be exact, it

THE INLAND PRINTER for May, 1943

covers a wider territory and has a number of different angles.

The printer should know four types of capital: (1) working capital, the excess of current assets over

the remainder being the net worth or current capital investment.

The net worth or invested capital of a non-corporate business is the difference between the assets and

printer A did the best managerial job but this is erroneous because the ratio of profit to net worth or capital investment is the ultimate measure of profitability, not necessarily the profit on sales.

Moreover, it is obvious that the limitation of earnings on investment to 6 per cent in the case of printer C would limit profit on sales to about 2 per cent, whereas, printer A would be permitted to retain 4.7 per cent, earned for no other reason than that the management was unable to get as many profit-dollars out of its total invested dollars as printer C.

THIS IS A GUIDE

The data given in this article give you an opportunity to plan for survival under legislation covering investment profit limitation, should it come to pass, which is better than trying to do business as usual with limited earnings on investment and find yourself in an air-pocket that tailspins so haphazardly that crack-ups soar. Give thought to this problem now and keep a check on capital investment in ratio to sales.

A limit may be put on investment profit sooner or later, so it pays to know where you stand if this happens, and should it not happen, it is still essential that you compute your return on capital invested periodically and not depend entirely on your profit on sales as a measure of your business fitness.

50th ANNIVERSARY YEAR
OF THE INLAND PRINTER

V-Mail Sheets Good Printing

We've read plenty of newspaper items and magazine features on the subject of V-mail, but how many of you printers are printing the sheets which are necessary in using that method of communication with the boys overseas?

While the sheets are supplied free by the post office department in limited quantities, many printers are finding that this is a good line to stock. Each producer of these special forms must have a post office permit to print and sell them.

The price ceiling applies to these sheets, and since V-mail sheets were not in use during the base period under regulation No. 225, the printer must use the formula which combines cost of materials, production charges, and margin, in determining his ceiling price on the item.

SIX THINGS TO REMEMBER

in considering the Government proposal to limit profit on capital investment

① The balance sheet with water, water everywhere would get priority on profits, the balance sheet conservatively computed would bring a penalty to the owner.

② Other factors equal, a high utilization of fixed capital or working assets, because of more modern equipment or better management, will yield a high return on investment, or the printer getting a bigger profit out of a small fixed outlay, under old standards considered a topnotch manager, will be penalized.

③ Business property valuation would influence profits. One printer may have appreciated property value since purchase, another may capitalize maintenance and repairs to build up a substantial net worth on paper for the benefit of credit men, whereas, another printer may list real estate conservatively and charge repairs to profit and loss, keeping asset value at minimum.

The printer who has owned a building for years and written it practically off the books through depreciation, will have a lower net worth, all other things equal, than the printer who acquired title later and still shows this asset at a substantial sum.

④ Some printers, because of reduced margins due to price ceilings, may find deficits appearing on financial statements. Just what status

a printer with a deficit would have if profit on investment is limited is not clear.

Probably, he would get out of the barrel under this plan because his profit on sales would not be restricted through a ceiling on investment and he could build volume substantially by underselling competition not so favorably supplied with deficits. Just another of the "bugs" hidden in the limitation of profit on investment.

⑤ The printer with the highest net worth and often the man better off financially to pay increased taxes, will pay less than the one doing similar volume and making similar net profit, yet who does not have as big a net worth. This certainly is discriminatory and may put many printers with low capital investment out of business.

⑥ A ceiling on profit on invested capital may imperil working capital because it will siphon out of business the liquid funds normally used to keep operations moving.

Offsetting this trend in the postwar period will be expanded volume, which always requires additional working capital, hence, these two trends, on opposite poles, will never coordinate, and expansion may be curtailed unless the printer can acquire borrowed capital.

Obviously, the printer caught between these two extremes will face difficulties.

current liabilities; (2) fixed capital, the money tied up in fixed assets, such as real estate and equipment; (3) borrowed capital, money borrowed from others, which in reality isn't capital at all, but as such it is known; (4) invested capital or capital investment, which means just what it says, the capital invested in a business.

As time goes on, the original investment is augmented with profits made each year and losses deducted,

liabilities. The net worth of a corporation is the capital stock plus the surplus.

In 1942, one printer (A), among our clients, earned 4.7 per cent on sales and 6 per cent on investment, another printer (B) earned 2.8 per cent on sales and 7.4 per cent on investment, another (C) earned 4.2 on sales and jumped to 11.9 on capital investment.

Figured by the usual yardstick—profit on sales—it would seem that

Check Engraving Art to Cut Costs

Careful consideration of reproduction values when ordering

engravings saves cash and scarce metals • *By Walter L. Benz*

● AN OLD PHOTOENGRAVER'S ADAGE is, "a plate can be no better than its copy." Despite this it is possible, by retouching and manipulation, for the engraver to do many things in producing plates that are amazing. However, all work of this type that is done in producing letterpress plates adds to the cost of the job.

Ordinarily the printer and publisher must consider cost, and consequently any possible economy in the cost of engravings is welcome. By giving the engraver good copy, equally good plates can be obtained. Any thought that is given to the preparation of good copy for photoengraving is a good investment.

The printer is responsible for a good product. The best printing job in the world may be marred by the use of inferior plates. It is the responsibility of the printer to be the watch-dog in detecting these inferior plates, for it is he who will be called upon to give an explanation of poor reproduction of illustrations in the printed product. Anything the printer can do to insure good plates is a wise investment.

The first requisite for any plate is that the copy be clear. For line plates this means that the stock on which the subject appears should be white. A tinted stock, including the buff tint that is used by some artists, is detrimental in producing a sharp line, especially where there are fine lines and only a slight reduction of the subject is required. All drawings should be produced in india ink or some other dense black drawing ink. When ordinary black writing ink is used weak lines exist that will not reproduce satisfactorily.

Photostats are common copy for line plates. There is usually considerable variation in photostats. A photostat in which the lines are sufficiently black for satisfactory reproduction probably will also have points that are blurred or lines that are too close together for reduction, all of which should be retouched with a suitable opaque white paint; others may be too light and should be traced with india ink. It is un-

common to obtain a photostat that will produce a very good line plate without retouching the copy.

Occasionally the printer is called upon to prepare drawings for line plates and often must send this copy to the author for an okay. In this event the author should be cautioned against making any mark upon the copy as it may necessitate redrawing. A suggestion is to submit this copy to the author with a transparent overlay fastened to the drawing so that he might mark any corrections on the overlay and thus not mar the copy.

Thought should be given to the reproduction for an engraving when the drawings are first made. This is one very important consideration whenever a reduction in size is required, and all drawings should be made at least twice the size of the desired plate. It is not difficult to

gage the result obtained when the copy is reduced. All lines and spaces will reduce in proportion to the reduction required by the copy. The thickness of the lines and the diameter of any dots on the copy will grow smaller with the reduction of the copy, as the intervening white space proportionately reduces.

This latter point should be given particular attention whenever ross-board drawings are being used for reproduction of technical subjects. Although ross-boards, charcoal, and similar drawings make satisfactory copy for line plates; when the reproduced copy must give a detailed illustration when it is printed there should be little or no reduction in size in reproducing the copy for the plates.

When drawings of these types are reduced they will become more dense and lose their fine detail. However, if the ross-board drawings are made on a sufficiently coarse-grained board, reduction may be satisfactory when judged as mentioned in the preceding paragraph. When a fine-grained ross-board drawing or charcoal drawing is to be reproduced with any marked reduction in size it is often advisable to have halftones made rather than line plates.

A familiar note is struck upon the mention of the care to be given to halftone copy, particularly photographs. Writing heavily on the reverse side of photographs and lack of care in the use of crop marks on the front of photographs are the two principal taboos.

Either of the aforementioned will blemish the halftone copy to the extent that a perfect reproduction cannot be obtained. Indications for cropping should be made in the margin around the photograph or at some point well beyond the subject to be reproduced. Illustrations can be much enhanced by careful cropping of superfluous detail.

In allowing for bleeds, especially in halftones, it is often convenient to disregard bleed allowances when indicating points for cropping but it must be remembered to clearly instruct the photoengraver to *add* to the cropped subject the necessary allowances for bleed.

Occasionally a very old photograph is to be reproduced. These are often yellow with age and often have been damaged to some extent.



**"DEAD YESTERDAY AND
UNBORN TOMORROW,
WHY FRET ABOUT THEM
IF TODAY BE SWEET?"**

... Omar's philosophy doesn't work. If Yesterday had a good name, then its offspring, Tomorrow, should inherit it.

The Jaqua Organization specializes in keeping alive the memory of happy "dead yesterdays" in a way which makes life's cycle continuous in "unborn tomorrows" ... healthy, prideful Tomorrows.

The Jaqua Company, Grand Rapids, Michigan,
philosophizes in the words of Omar Khayyam

A recommended procedure in handling these is to make a photoprint of the original copy and retouch this print as may be necessary.

It is always an advantage to have the reproduction requirements in mind when photographs are taken that are to be reproduced later. Good lighting is most essential in taking a good photograph. Careful consideration should be given to the background so as to secure good contrast and avoid confusing the subject with the background.

Usually when a photomicrograph, or some other scaled subject, is printed, the caption will bear the scale adjustment to indicate the times enlarged. Often in having plates made from these the accuracy of the scale is overlooked. When reproducing such subjects a careful check should be kept of the change in size from the original subject to the halftone proof so that any variation of scale may be noted.

To anyone except a physician or clinician an x-ray film is just so many shadows and whatnot. But to the people interested in the reproduction of x-ray pictures there is usually greater significance in one particular part. So that this point in the picture might not be weakened in reproduction the photoengraver should be instructed as to what point demands greatest attention.

This can be done by attaching a transparent overlay to the film and on this overlay encircle the point of importance. The engraver can then give special attention to obtaining all possible contrast in that portion of the halftone.

Not infrequently it becomes necessary to reproduce a subject from a printed page. It is common knowledge that in reproducing a halftone print an unpleasant moiré pattern will result. An offset print can be reproduced with much better results. Gravure reproduces rather satisfactorily; much better than halftone and offset prints. The reproduction of aquatone or collotype prints is nearly as good as a photograph.

Next in importance to proper preparation of copy for reproduction is that of a close relationship between the printer and the photoengraver. It is of value to know the many things that can be done in the engraving process, but it is economical to know at first-hand the proper method of preparing copy.

Politics Gets Into Paper Picture As Shortage Is Investigated

● REPORTS OF SHORTAGE of paper and efforts to control the flow of paper from the forests to consumers are becoming subjects of increasing political interest in the United States and in Canada. One of the reports emanating from Canada is to the effect that a political leader in Quebec expressed the opinion that it is ridiculous to claim that newsprint production is being restricted because of lack of electricity, because they have more electricity than any other province. He suggested that every effort be made to have the Canadian interests retain the newsprint market in the United States

after the war, which formerly belonged to the Scandinavians.

In Washington, continued expressions have been voiced in committee meetings in Congress that the paper limitations placed upon newspapers might lead indirectly to controlling the press.

From the office of the War Production Board came the information that Canada expects to supply its quota of newsprint for the United States for the third quarter of 1943, so that the threatened additional 10 per cent curtailment need not be applied.

The report on the amount of newsprint used during the first quarter of 1943 indicates that the newspapers reduced consumption by about 5 per cent as compared with the records for the first quarter of 1941.

Predictions of what the situation will be are becoming scarcer in paper manufacturing and merchandising circles.

"The ever changing situation precipitated by the war economy renders the making of predictions a particularly hazardous undertaking," said E. W. Tinker, executive secretary of the American Paper and Pulp Association, in one of his letters to the trade. He advised the manufacturers that "as a matter of prudent management" they give every consideration to including secondary supplies of fibers and possible substitutions in their manufacturing processes. One secondary source mentioned is that which the Department of Agriculture is seeking to develop by stimulating "the production of more farmer wood."

"Wood pulp users and pulp mills can aid this program by contacting the county agents and extension foresters in their localities, giving information on the prices, specifications, and points of delivery of pulpwood," suggested Mr. Tinker.

Paper mills and others interested are encouraged to note that there is a growing appreciation among industrialists and leaders in Washington concerning the essentiality of paper in the war economy. The hope is expressed that the War Manpower

OLD I.P. IS DOING ITS BIT

The Inland Printer,
309 West Jackson Blvd.,
Chicago, Illinois.

Gentlemen:

Your magazine, like others, probably has been asked to curtail its use of paper in 1943, as against 1942. I thought possibly you might be interested in hearing from one of your subscribers on this point.

If it becomes necessary for you to reduce the poundage used, I am sure the preponderance of your subscribers would prefer that you omit none of the fine contents that has appeared in your magazine.

In order to reduce your poundage it may be necessary to print on newsprint. However, I believe that the average subscriber would sooner read your very fine articles, even if printed on newsprint, than to have a reduction of the contents on fine calendered paper. It is not the gloss of your paper that makes your magazine worth reading. The value of your paper is in the very fine articles that you have heretofore printed, even though printed on newsprint.

Sincerely yours,

DANNER PRESS, INC.
F. W. Danner

The above letter is a typical reaction of our subscribers to thinner issues of THE INLAND PRINTER. Being one paper in a group, we are required to conform to Government paper restrictions, and are cooperating completely. Independently published magazines are not so restricted, being free to use as much as in 1942

Commission will recognize the essentiality of paper to the point where the mills will be enabled to retain their employees in the forests and in the other manufacturing and distributing departments.

No appreciable change has been noted in the paper markets as they affect printers and publishers. Backlogs of the mills continue and current deliveries of mill orders are being made in from four to twelve weeks. Numerous items have been discontinued by the mills, and printers are becoming more conservative about making promises to supply exactly the same paper on reprints.

◆ 50th ANNIVERSARY YEAR ◆
OF THE INLAND PRINTER ◆

ON-TO-MEMPHIS IS SLOGAN

On-to-Memphis groups are being organized in many of the Craftsmen's clubs in the United States and Canada to increase the attendance at the forthcoming convention of the International Association of Printing House Craftsmen to be held in Memphis, Tennessee, August 10 to 12, inclusive.

It will be a war conference with clinics considering production problems faced by executives of printing and lithographic plants as a result of scarcity of materials. Use of substitutes will be considered, and the training and employment of women in place of skilled men will also be discussed.

Executives who have pioneered in the training of women to solve "manpower" problems will be asked to share their knowledge with other executives who have not yet been venturesome enough to seek solution of their personnel problems by utilizing women.

Leaders of the convention program definitely promise that representatives of the Government will be on the program and will give the latest information to the delegates. Who these men will be cannot be announced now because of the war conditions prevailing.

One of the things emphasized by the convention committee and other leaders of the International is that the Hotel Peabody, in which all convention sessions will be held, is air-conditioned so that the delegates will meet in comfort no matter what outside thermometers might register. Ray F. Brown is general convention chairman.

These Exponents of One Type Now Outstanding Stylists

At the typographic clinic held in connection with the convention held by the International Association of Printing House Craftsmen last summer in Grand Rapids, the editor of THE INLAND PRINTER commented on typographers who had made their reputations by specializing in only one family of type.

The report of this clinic inspired R. N. McArthur, of the Higgins-McArthur Company, Atlanta, Georgia, to write the following article for the bulletin published by the Atlanta Club of Printing House Craftsmen.

● TWO OF THE OUTSTANDING typographers I have known became famous as a result of mastering the use of a single type face.

The first is Dave Silve, who arrived in New York City about 1909 from New Orleans. After several years in various composing rooms, improving his knowledge, he became the star typographer at The Marchbanks Press, where, in the early days of Marchbanks' remarkable career, Caslon was the only type.

Hal Marchbanks had come to New York City from Ennis, Texas. He imported from the Caslon foundry of London the original Caslon roman in ample fonts, with plenty of small caps and italic. He included the Caslon black letter (Old English to "who"?). His press became famous for fine work, and Silve's typography was the principal ingredient of the superlative Marchbanks productions.

Silve had been a Caslon specialist back in New Orleans. Always a student, he learned all about Caslon type faces and their appropriate decoration of rules, dashes, flowers, and borders. He used papers in harmony with the type. Much of the paper was hand made, imported from mills in England, Holland, France, Italy, China, and Japan.

Silve became an avid book collector, corresponding with European dealers, finding many typographic gems which have greatly enhanced in value. From his Caslon period, he went on to Baskerville, Bodoni, and others of the worthwhile periods.

He was among the first in this country to appreciate and acquire a well rounded selection of the fine books done by the late nineteenth and early twentieth century private presses of England.

Many items from Silve's collection have been exhibited at the Metropolitan Museum. He was one of the founders of the American Institute of Graphic Arts. Silve is today a typographic stylist with a New York publisher of leading national magazines.

The other one-type man is C. Harold Lauck, of the Journalism Laboratory Press of Washington and Lee University, Lexington, Virginia. His favorite is Baskerville, which he has in foundry type, and the text sizes on the linotype.

Of course, his shop is supplied with other type faces, but rarely is a line of anything but Baskerville used in Lauck's typography. He has both roman and italic and adequate fonts of small caps.

Baskerville was never an ornamentalist, nor is his disciple Lauck. Plain rules or dashes, a leaf ornament placed as a section separator or tailpiece—these are about the only decorative touches ever seen in Lauck's work.

He follows a bookish style, which is a natural consequence of his having learned about typography from studying the work of the old masters of the book, and coming to appreciate the traditional or classical style rather than the modern manifestations by the advertising typographers who follow layout artists who get their formulas during impressionable years they spend in the art schools.

If you were to ask me who is the ace typographer in the South today, I'd nominate C. Harold Lauck. And if there is a lesson to be learned from this story of Silve and Lauck, it is that it pays to become master of the use of one good type first, rather than to be a jack at handling all the new things that come along. When you have mastered the effective use of one, you will have acquired what it takes to be master of the effective use of them all!

THIS DEPARTMENT MUST BE SENT TO US FLAT, NOT ROLLED OR FOLDED. REPLIES CANNOT BE MADE BY MAIL



By J. L. Frasier

WHITBECK, INCORPORATED, of Springfield, Massachusetts.—“Attributes of Success,” by David C. Bayrow, provided excellent copy for your wall card and you have handled it nicely in so far as design, typography, and printing in colors are concerned. Feature, of course, is the attractive leaf and flower border by Marion Whitbeck Clarke, perhaps the boss's daughter. Possibly the green of border stems and leaves should be slightly lighter; as printed, the border is a bit strong in relation to type.

LEONARD S. RUBENSTEIN, Rochester, New York.—Godspeed! We hope you'll not forget to again submit your work for review once you've finished the job you're now starting. We're sure you'll be as good and capable a soldier in the service of Uncle Sam as you've been at The DuBois Press, on whose product you've left your mark of fine craftsmanship. All items recently submitted are excellent. Thought is evident in conception and every detail of execution, ink colors, and papers are top grade. Again, au revoir and good luck.

SHATTOCK & MCKAY COMPANY, a leading Chicago printing concern, has issued an attractive folder announcing its forty-ninth anniversary. Utilizing the distinctive Strathmore paper with the colored deckled edge—in this case green and across bottom—printing is in green and black. A carnation—stem, with leaves and blossom—in green extends from near lower left corner to upper right corner, with poem quite apropos to the occasion at right of stem near lower right-hand corner. Brief copy, simple layout, a pleas-



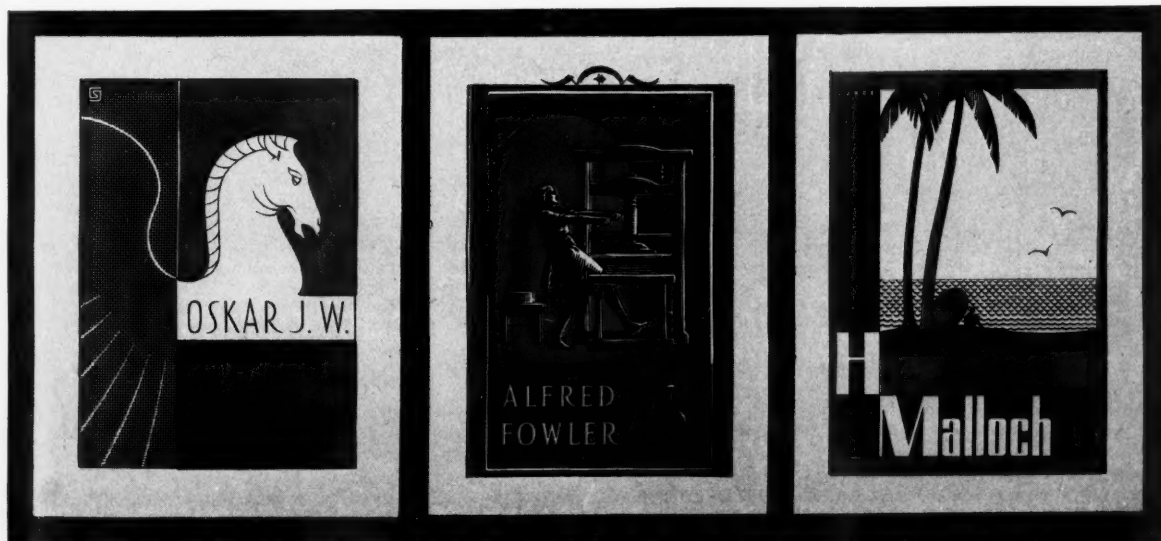
ing color on white paper, create a fine, quality piece you may feel as proud of as you must of your long, successful, and honorable business career.

THE VON HOFFMAN PRESS, of St. Louis, Missouri.—The February issue of your house-organ, *Printed Words*, which celebrates the twenty-fifth anniversary of your organization, carries through very well on the Silver Anniversary theme. The double cover, with the silver-coated stock showing through the die-cut of the white, is nicely set off by the red deckle on the white Fiesta cover. Typographic quality throughout does credit to the long line of well printed issues that have come before. Center spread tribute to the late Albert Von Hoffman, founder of the firm, proves that he must have been a wonderful man to remain so thoroughly in the hearts of his em-

ployes for so many years after his death in 1931. Copy is, as usual, informative to the highest degree.

ROY ROTHSTEIN, Cleveland, Ohio.—Your business “card”—a folder—is excellent in conception and execution, and decidedly impressive. Front leaf folds short, bands of twelve-point red rules bleeding off irregular right-hand side of page 3 showing with folder closed. Copy on front page, “The Hersh Printing Co., 2530 Superior Avenue, Commercial Printers, in three squared lines, is printed from Barnum caps. A fourth line giving telephone number is short, leaving space for your name set in Trafton Script and printed in red, a contrast with the gray-violet used for printing the lines in Barnum. The spread is divided by a wide red bracket, “All out for war work,” set in Barnum caps being on left and list of products in squared lines of Stymie on right. It's characterful; you've truly given 'em something to remember you by.

ROCHESTER ATHENAEUM AND MECHANICS INSTITUTE, of Rochester, New York.—The bulletin for the local craftsmen's club is well done. Although the two main display lines could be spaced six points farther apart to advantage, the cover is decidedly attractive and impressive. Notice, the lines press upon each other in relation to amount of surrounding white space. Spacing is relative; with less surrounding space the lines wouldn't seem to crowd one another. What with a delicate type face lightly inked and with a kiss impression on highly coated stock, inside pages seem gray. Since no halftones are




Carl S. Junge, an artist who specializes in the designing of book plates, is responsible for the three above. That of Oskar Hansen is printed in black and beige, Alfred Fowler used black and buff, and Helen Stanley Malloch preferred black and beige with a touch of brown in the initials of her name

involved, antique paper should have been used. It would have permitted more ink and squeeze and made the type more readable. Being bulkier, it would give the bulletin the effect of being thicker. While the headings in light-face are neat, we like bolder type in such publications.

BAXTER HIGH SCHOOL PRINT SHOP, Pittsburgh, Pennsylvania.—Except for the one

itself, and "General" is too far from the remainder of the heading flush right in a second line. Stars used to lengthen the two lines are makeshifts—don't accomplish the hoped-for result—and, anyhow, there are enough stars in the border. A flag ornament with heading alongside would provide for the simplest correction, permitting shorter headlines. Of course,

some program covers. Several present a decidedly fresh appearance, but one scoring high in this respect, for the play "Dorothy," suffers in general appearance because the comparatively narrow main type group is too high. Side margins are much too wide in relation to that at top. In view of amount of white space throughout the page, lines are



Charlie couldn't carry the form...

The Gould Press
300 Techwood Drive Atlanta, Georgia Main 9259


INVOICE
No 123456

Date _____
Your No. _____
Terms: Net, No Discount

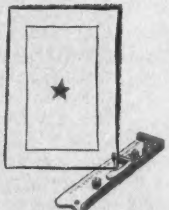
THE YORK TRADE COMPOSITOR
Issued monthly by the York Composition Company
HORMAN AND BORG AVENUE, YORK, PENNSYLVANIA

March 1944 Vol. 7, No. 10

One sees that many successful men are masters of a certain knack. Not so much a "knack" of doing as a knack of thinking. Now let's admit this—the human kind is busy. It is only too happy when it has found a way of operating that achieves some thing. That way has been proved good, so we will keep to it. Thus there arises the "mental habit." That kind of habit is the most formidable obstacle to development and progress in all the world.

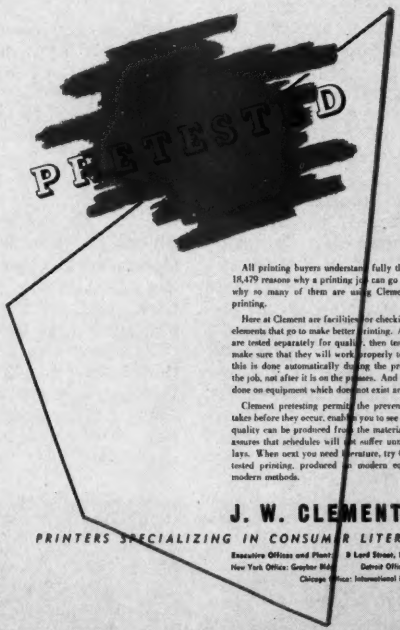


Trade Compositor



The other day we hung up our telephone, rushed into the shop and asked Charlie for six proofs of a newspaper page the customer wanted right away. Charlie said "Sure!" ... Twenty minutes later we were in the shop again and noticed Charlie standing at a tier of slides, scratching his head and looking as if something were seriously wrong. Thinking he might be confused, we stepped up and asked what was the matter.

Now, we'd better explain about Charlie. He's been on one of our proof presses for three months. Charlie's about sixty, maybe more. Not so very many years ago, Charlie



All printing buyers understand fully that there are 18,479 reasons why a printing job can go sour. That's why so many of them are using Clement pretested printing.

Here at Clement are facilities for checking all of the elements that go to make better printing. All materials are tested separately for quality, then tested again to make sure that they will work properly together. All this is done automatically during the preparation of the job, not after it is on the press. And much of it is done on equipment which does not exist anywhere else.

Clement pretesting permits the prevention of mistakes before they occur, enables you to see exactly what quality can be produced from the materials specified, assures that schedules will be met without unnecessary delays. When next you need literature, try Clement pretested printing, produced by modern equipment by modern methods.

J. W. CLEMENT CO.
PRINTERS SPECIALIZING IN CONSUMER LITERATURE

Executive Offices and Plant: 9 Lord Street, Buffalo, N. Y.
Sales Office: Garden City, N. Y.
Chicago Office: International Harvester Bldg.

"Charlie couldn't carry the form..." is the cover for a booklet from Thornd Mosen & Son, Chicago, which explains why the service on advertising typography isn't always perfect these days. In opposite corners appear the cover and a typical page from the York Trade Compositor, the house-organ which keeps up the good work for York Composition Company, York, Pennsylvania. J. W. Clement Company, Buffalo, New York, uses a page in its house-organ, Clement Comments, to sell its methods to its customers. The Gould Press invoice, designed by Dan Gould, was printed in dark and light blue

fact that in relation to space elsewhere there is too much space between the line "Abraham Lincoln" and the italic sub-head below, the wall card in Garamond Old Style is attractive; it is so, in fact, despite that. The lines of italic might be spaced out somewhat, or a larger flag illustration might be used. A similar card, "General Douglas MacArthur," is by no means equal. The heading is too small in relation to size of text type and the card

the lines might be short and centered over text; no law requires squaring them up with text. Again, there is so much margin below type (in border) in relation to that at sides we suggest adding one-point leads between lines.

HENRY A. WAKEFIELD, of Monroe, Michigan—Outstanding feature of work done by printing pupils of the school under your direction is unusual flair for distinctive design creations especially evident in

spaced rather too closely. On another, Old English type is widely letterspaced despite the fact that the style is one which shouldn't be letterspaced at all. Letters themselves are decidedly compact with flourishes, *et cetera*, where openings in roman letters occur. To letterspace breaks up the natural tone of the letters, creates "spotty" appearance. Word spacing, often too wide, is one thing for you to watch. Presswork and

colors are uniformly good, while characteristic papers play an important part in general attractiveness of the pieces.

J. D. RUDOLPH, of Oswego, New York.—You have handled the 6- by 9-inch booklet, "Industrial Arts Education in a Post-War World," in fine fashion. An address by Burl Neff Osburn, typography is appropriately dignified. The yellow extension cover carries only three lines of Garamond caps, but the colorful paper contributes all the attention value necessary; the booklet certainly stands out more than it would with cover stock white or of some dull color. Good typography itself always compels attention and invokes interest. Your neat and shapely title page would be improved if lines were spaced just a little farther apart, but appearance is all right as it is. The type page (of text) is a bit too square in relation to paper page; to be proportional it should be somewhat deeper. Although it should be smaller, top margin is wider than outside, and bottom margin is somewhat wider than it should be. We like the effect of the widely spaced lines of text but feel that with a somewhat larger type page the copy might be set in larger type without crowding. We have not "doped" the copy, might be wrong on this. While the next larger size of type would make reading more comfortable, the size used is not too small.

RICHARD C. ELINE, of Red Lion, Pennsylvania.—You did well on the blotters which the Herrman Printing Company sends out with invoices each month. Design is interesting and impressive, our preference being for "Give Your Printing a Shot in the Arm" not alone because it is the simplest but because, partly on account of that, it is most impressive. It's certainly the most readable. Being short of measure, the heading might well have been set a size larger. As printed it is not as strong as the signature, which on advertising pieces should not be the outstanding display. "We're in Class 1-A" is also effective. Instead of being square sided the body group is diagonal along the sides, bands of stars at same angle flanking the type and running off stock at top and bottom. Smartest, perhaps, in layout is the one headed "Tomorrow's Printing Today" but the heading, in a rather delicate script, seems too weak in relation to text in extra bold Bodoni. The "Christmas" blotter is interesting for the way tiny Santa Claus cuts with rules between form red bands across the piece, type matter askant overprinting in green. Type is subordinated rather too much by the red, but it can be read. The green could have been somewhat stronger and the red lighter. And, we'd prefer the heading in type of regular proportions, in the sans-serif like the signature, for example, because the extra-condensed face used results in shape disharmony.

VIC NUYTEN, of Winnipeg, Canada.—Creative ability akin to genius is evidenced in the items promoting the Ladies' Night affair of your Craftsmen's Club. The bulletin, a six-page folder; folder invitation sent to women; ticket;

die-cut badge; and program booklet are uniformly excellent. What is more, these have a common feature to make successive appearances much more impressive through the power of repetition. The common feature is the attractive silhouette illustration of a man handing flowers to a woman. In the characteristic attire of the Colonial period the figures

Except for "Ladies' Night" printed in red, all type is black, bulletin title page and cover of program being identical save for the small type lines over band of violet below open panel in which "Sixth Annual Ladies' Night" appears on both items. The most interesting feature appears in connection with the short front leaves of folder and program on extension of back



Cover designs of the bulletin sent to headmasters by N. W. Ayer & Son to provide news of private schools and camps. The service is printed in the Ayer print shop, under the direction of V. Winfield Challenger, and layouts are by Fred Weber. F. Wayland Ayer, founder of the agency, was a school teacher before entering the advertising business, and has made the advertising of schools his specialty

stand before a long paneled window with long pedestal bearing urn and flower at right, back of the man. Printed in black, illustration is large on title page of bulletin and cover of program booklet, very small on other items. A second common feature is the violet background printed from a solid plate with opening for window and panel for type matter where paper—buff in case of bulletin, program, and invitation, white otherwise—shows.

leaf and cover respectively of which "Winnicraft," bulletin name, and "Programme" appear in a vertical line set in forty-two point caps of a novel high-lighted letter. The feature referred to is the violet panel in lower right-hand corner of back folder leaf and inside back cover in center of which Craftsman emblem is printed. Neatest idea is that bottom right-hand corner of inside pages of booklet meets the upper left-hand corner

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of violet square panel, page width being same as short front cover. It is interesting to note that actual production of the several items was accomplished by different and well known local printing concerns, and all did their parts well.

THE RAPID SERVICE PRESS, of Boston, which in the past has given us frequent thrills with its own advertising, has issued a folder that is not only excellent in design, typography, colors, and press-work, but suggests a copy angle others might adapt to advantage. There are, in fact, two angles. In the first place it makes an effective appeal to customers and prospects to be reasonable in their demands—particularly as to deliveries—and in the second, advocates conservation of engraver's metal, stating on the second page "In order to conserve engraver's metal that our customers might use themselves this series of mailing pieces has been printed from non-metallic plates." Practically, the front leaf of the folder is but two-thirds width of back leaf. It bears highly impressive silhouette illustration in several colors showing a frightened individual printed in red running through a forest. Plates for the illustration were hand cut from rubber or some other material. The picture is framed by a quarter-inch white margin. The extension of the third page is printed with a solid panel in a bright medium blue over which in four lines of extra bold sans-serif caps of forty-eight-point size "You Are Not Alone" is printed in black. "Like you," one paragraph reads, "the printer depends on the services of others who, in turn, are feeling the impact of War. Like you, he can't do as he wishes or give his customers the kind of service they have learned to expect."

TIMKEN VOCATIONAL HIGH SCHOOL, of Canton, Ohio.—Some of the items done in the school shop are excellent and interesting, but others could be better. That isn't strange; and the average is better than good. Most striking is the cover of the March-April "The Club Crafter," featured by a large silhouette

OTHER HIGH-RANKING DESIGNS IN RECENT

While the twelve letterhead designs reproduced in the March issue carried off the lion's share of the decisions of the judges in our recent letterhead contest, many other designs were rated high by one or more of the judges. This month we present eleven of the designs which were good enough to get the nod of some judges, but not quite good enough to win the prizes. At left, top to bottom: The simple design of Entry No. 9, by J. Edward Brennan, Ardmore, Pennsylvania, attracted the eye of Judge L, who said it told the story that a letterhead should tell better than any other in the contest. It was printed in black and terra cotta on white. Gray and red on white were the colors used by Ben Wiley, Springfield, Illinois, for his Entry No. 18. Howard N. King, York, Pennsylvania, agrees that "paper is part of the picture," and printed his Entry No. 118 in black and terra cotta on ivory laid paper. Max McGee, side-kick of Ben Wiley in Springfield, Illinois, used a pale yellow laid paper as a base for the green and brown in which his Entry No. 87 was printed. Judge J, who says

eagle printed in blue from hand-cut linoleum plate. Type matter in red appears in open panel in form of shield at angle on breast of the bird. A blue cross-line in white shield not only better simulates the shield, but separates the date line, volume, and number from the publication's name. Such illustrations are not difficult to cut, require no great talent for drawing when the worker has a pantagraph to enlarge or reduce from some printed illustrations available. It is surprising more use by printers is not made of linoleum and rubber. The series of 5¼- by 8¼-inch motto cards printed in colors, usually on colored cover papers, represents good work by pupils doing them. Least subject to adverse criticism are those of Corey, Wilson, Bernhardt, Klabuhn, Boyajian, and Wise. Drop signature of Corey's a trifle and whitening out would be near perfect. We like it better than any of the cards, by the way, colors being excellent. Signatures crowd featured quotations also on Wilson's, Bernhardt's, and on that of Wise, spacing should be greater than between lines of main copy. In view, especially, of shortness of final line of Klabuhn's, the credit line following should be centered, also in interest of form or outline of the whole. On Boyajian's the six big lines should be raised six or eight points in interest of balance, too much weight being at bottom and that of Wise should be spread out to lessen disparity between inside margins. These are too great at top and bottom as compared with those at sides: Lines are much too crowded on Mattachione's, and colors are not good on those of Weida, Conrad, and Cameron. But space is going fast. Copperplate Gothic was not a good type for the cover of elementary school "Course of Study." Yellow is too weak on inside pages of the booklet bearing songs and cheers, even for the rule ornaments, in fact it is so little stronger in value than white paper it scarcely shows. It was a mistake to square up the two lines "Hoover" and "Camp" on



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RECENT I. P. LETTERHEAD CONTEST

his inclinations favor the classic and traditional, awarded first place to Entry No. 67, by John F. Tucker, New Philadelphia, Ohio, which was printed in black, with the ornament in light green. This judge also made the comment that quite a number of recent type faces had been used by the designers, some of them using these new faces thoughtfully and artistically, while others used them simply because they were new. At right, top to bottom: Here's that fellow Ben Wiley again, with Entry No. 20, printed in black and red on white. Entry No. 84 is by Richard J. Hoffman, Van Nuys, California, and he printed it in black and blue on a light gray laid paper. Another entry by Howard N. King, No. 120, was printed in black and blue on a light salmon stock. Richard J. Hoffman clicks again with Entry No. 75, printed on gray laid-finish paper in blue and black. An effective color combination was achieved in Entry No. 93, by Ernst Lindemann, St. Louis, when he printed it in red and gray. Last on the list for this month is the design by Alfred Hoflund, Denver, Entry 59, printed blue and red.



Simplicity and restrained modernism form the keynote of the blue and black letterhead of E. Leonard Koppel, New York designer. Printers could do worse than to adapt the simple gray and red letterhead of Whitbeck, and the Cooper & Beatty design makes an impressive showing in brown and gray on ivory stock. The billhead of The Barnes Press sets the style for all of its stationery, in blue and black. Purple and black is used by the Schmidt sons for their letterhead, and the Crescent Advertising Service joins the parade of those firms making gray a popular second color for letterheads

one of the tickets; it is always wrong to do this when one line requires an excessive amount of letterspacing. Letterspacing when indulged in should be uniform in different lines. Another color error is found on the cover "Salary Schedule for Educational Employees," that of the solid-color panels over which type is printed in a strong color being much too weak. Being also related to color of stock, it is so faintly visible as to suggest wasted effort. We could, of course, point flaws in other items submitted, but there are too many to go into at one sitting, as it were. Before closing, a word about the most interesting item, the Athletic Banquet booklet program, each leaf of which is printed on a different color of Strathmore's Fiesta novelty paper, the deckled edges of which are colored in deeper tone than the stock itself. With each succeeding leaf longer by the width of the color edging than the one before, there's a rainbow band of colors at the side. Layout and typography of these leaves is in keeping, but we are sure the monogram in gold on the tan cover could have been dressed up a little to advantage.

RAYMOND HEER, of Chicago, Illinois.—That's a mighty swell calendar you created for the C. F. Pease Company. It's timely, appropriate, and the message attached should strike a responsive chord. The six sheets, 16 by 19½ inches, each sheet bearing calendars of two months, are printed on uncoated paper of adequate weight. Designated as a "Pan-American Calendar," those words appear at the top of each sheet and above the feature illustration, a Pan-American beauty. There is one of these "beauties" on each sheet, Brazilian, Canadian, Mexican, Cuban, Peruvian, and one of U.S.A. respectively. Offset printed in colors, these portraits are exceptionally well printed, and, 8¾ by 11½ inches in size, dominate the upper portion of the sheets. Calendars appear just below the portrait, the figures in thirty-point Futura Medium. A gray background tint covers the sheet, with cut-out portions behind the portrait and the calendar figures, also cut-out parts to form highlights for smaller illustrations at either side of the portraits. These small illustrations are also well done. On the right and lined up at the bottom of the portrait in each instance there is a line illustration typical of something about the country in question with a few lines of descriptive material. At left of typical woman portrait, balancing the illustration at the right, there's a halftone illustration of a Pease blue-printing machine with a few lines of description, the only advertising with the exception of company name and identification across the bottom. Giving an appropriate touch to the calendar is the grouping of the flags and emblems of the allied nations in colors around a globe showing North and South America in outline, this blending into the bottom center of the portrait and connecting the portrait with the calendar panels. The message accompanying is on a separate sheet 5 by 7 inches in size and attached at the upper left-

hand corner of the calendars. It is dominated by the Statue of Liberty in the upper left-hand corner, text expressing the company's recognition of "the importance of Hemispheric Solidarity to the present and the future of the Americas," *et cetera*. "This Pan-American calendar is our contribution to a still greater understanding between our neighbors and the United States," are the closing words. All in all it's a very excellent idea, well conceived, well planned, and well executed.

SENIOR HIGH SCHOOL, of Tucson, Arizona.—Although not outstanding, all three items are interesting, not at all bad in so far as layout and typography are concerned. We don't recall seeing another printing school bulletin such as your four-page folder acquainting prospective pupils with the courses and prospects after completion. In view of the deep tone of the illustration on the title page both type and border should have been heavier. Furthermore, considering the monotone character of the square-serif type the contrasty border is incorrect, being suited only for type like Bodoni having strong stems and fine hairlines. Display above illustration is weak in relation to page size, that below is relatively strong. The illustration could be lowered and the main line above, being short of the full measure, could be set a size larger and provide the desired additional weight. There's too much space between words of the main line especially in relation to spacing between lines, which are crowded. Huxley Vertical was an unfortunate selection for the heading on page 3. It is much too light in tone to balance the type of the text, besides is too condensed for the proportions of the page. The measure would permit of a wider face, indeed it seems inconsistent to use a condensed type when space would permit a wider, so, more attractive and legible face. The wavy-line dash between head and text isn't required—white space itself provides adequate division. While neat enough, the "Student Honor Division" certificate is lacking in the quality of design. White space and contour would be better if some of the lines under the main one were longer. One very long line followed by many of nearly equal length doesn't provide pleasing outline, gives appearance of awkwardness. White space at sides is too great in relation to amount up and down. That would be corrected by having some lines longer as by combining two into one, and the four lines of italic above signature reset, maybe, into three. Do you have in your school library Bartels' "The Art of Spacing"? Careful study of this would enable you to overcome one of the errors most frequently evident in your work. Miss Boich did well cutting the Stephen Daye press illustration from linoleum or rubber for the book plate. The type in upper right-hand corner might well have been bolder and lines more widely spaced. Indeed, why shouldn't the main line have been above illustration, approximately double present length, so larger and more in keeping?



Alfred M. May does a fine job of tying in the symbol of victory with advertising on his letterhead, in dark and light blue and red. Simplicity is the keynote of the Frye Printing Company letterhead, printed in gray and green. The Boys Town Christmas letterhead was printed in green and red, as was that of McCormick-Armstrong. Dark brown and black, with its touch of blue in the feather, should win favorable comment for Schenker, and The Sterling Press might have used a slightly darker gray with black

Announcement

We take pleasure in announcing that we are now located in larger and more up-to-date quarters, in association with Belmont Printing Company, at

**SEVEN GROVE STREET
BELMONT - MASSACHUSETTS**

Our new location and combined equipment will assure you of excellent service and moderate prices.

Cards
Folders
Programs
Bill Heads
Office Forms
Announcements
Church Calendars
Sales Letters
Statements
Broad­sides
Circulars
Posters
Books



Atlantic Printing Service
Telephone BELmont 0833

(Grove Street runs off Belmont Street. Only nine minutes by Waverley street-car from Harvard Square.)

TYPOGRAPHIC CLINIC

• The problem of suggesting improvement for the typographic example of the month is approached through analysis of the weak points of the original plan.

In the blotter shown above, three basic faults appear in the design. First, the blotter does not present an over-all pattern—the elements are divided into four units which have no relationship in size or shape with one another. Second, color has been used too freely—appearing at four separate points, it defeats its purpose, which is to emphasize parts of the display. Third, white spaces have no relationship and appear only as irregular shapes.

The first step toward improvement has been to group the material into two units—the message and the signature. Through the use of a simple border, the message has taken on the appearance of an announcement and a simple rectangular shape. Color has been limited to two positions in the layout—in the emblem it tends to cut down the color value of the unit. White space has been utilized as an even margin around the entire type unit with a single mass of white to separate the box and signature. The type arrangement has been simplified through the use of only two type faces and the companion script of the Lydian instead of six type faces as in the original.—*Glenn M. Pagett.*

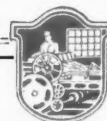
Announcement

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Circulars • Statements • Broad­sides • Posters • Books

Frank E. Boughton concludes his series of informative articles about the anilin printing process by telling a few

Important Facts About Anilin Rolls and Fountains

● THE STANDARD PRINCIPLE PRESS has a form roll, a fountain roll, a plate cylinder, and an impression roll. The Central Cylinder press has a fountain roll, a form roll, a plate cylinder, and a central impression cylinder.

There hasn't been much agreement between press manufacturers as to which of these rolls should be rubber and which metal, with the exception of the plate cylinder which seems to be universally made of metal, although in the early days before stickyback plates, the plate cylinder often was made of wood so the plates could be tacked down.

RUBBER TO METAL IS BEST

The correct principle would seem to be rubber to metal. It goes without saying that two metal rolls should not come together, but many anilin printers don't see anything wrong with two rubber rolls running together such as a rubber fountain roll and a rubber form roll.

While rubber rolls may be very accurate when new, repeated washing is bound to affect the surface. With two rubber rolls running together an unevenness in each makes twice the error that would be present if a rubber roll ran against a steel roll.

With both fountain and form rolls in rubber, it is very difficult to cut down on the flow of ink, especially on wide presses. Most presses adjust the squeeze between these rolls by tightening the mesh of the gears and with both rolls in rubber it makes it difficult to tighten beyond a certain point as the gears would mesh too tightly.

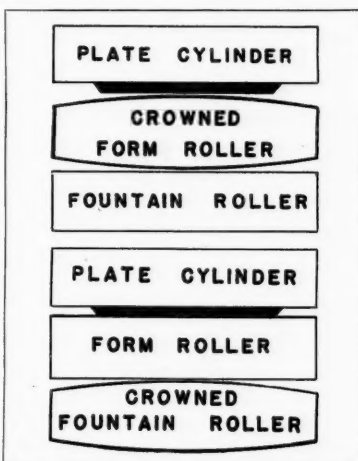
RISKING GEAR MARKS

As explained earlier too tight a mesh of the gears causes an uneven turn of the rolls and this, in turn, causes gear marks to show in the printing. It also will break the teeth of the gears.

With the original anilin inks which were merely dye and alcohol, it was necessary to have rubber fountain and form rolls as the inks would not adhere properly to metal.

The new anilin inks carry very satisfactorily on metal rolls, so the need for all rubber rolls is gone.

Some anilin printers like a rubber impression roll as they say it helps prevent slipping of the web. However, if the press is equipped with web control at the unwind, there won't be a noticeable slippage due to steel impression cylinders.



On wide presses, the rubber roll must be crowned to cut flow of ink in the middle. Diagram shows the desirability of metal form roll

This remote possibility of slipping is more than offset by the quality of printing obtainable with an accurate metal impression roll.

An advantage of a metal form roll and a rubber fountain roll is especially noticeable on a wide press. On wide presses it is necessary to have the rubber roll crowned to cut down on the flow of ink in the middle. Sometimes this crown in the middle is as much as .005 and tapers off to each end.

If the form roll is rubber and crowned, it is obvious that there would be an uneven surface to come in contact with the plates. (diagram). This would not be true if the form roll is metal (diagram) and the fountain roll crowned.

The large majority of anilin presses print continuously from a roll of stock, and the anilin printer has to have different circumference plate cylinders for different lengths.

For example, if a wrapper is ten inches in length and there are two around, the cylinder including the plate thickness would be twenty inches in circumference.

This same cylinder could be used for other jobs that divide properly into twenty inches such as five four-inch or four five-inch wrappers around the cylinder.

It is not advisable to have a plate cylinder too small. It is better to put a six-inch job two around than just one around, for with such a small diameter as 2 inches it is difficult for the stickyback to hold the plates down, especially on solids, but if the type matter is light it is possible to get by very well.

PLATES WILL WORK LOOSE

Taping and other makeshifts are usually necessary to hold the plates down on such a small cylinder which offsets the extra makeready necessary with the extra plates on a larger cylinder.

This really resolves itself down to whether the additional makeready time and the cost of the extra plates are worth it.

In addition the more a plate is curved, the more it will stretch, with the consequent image distortion. However, the smaller the plate cylinder that can be used, the faster the ink can be made to dry with the consequent speeding up of the press.

The size of the plate cylinder depends on the job as has just been discussed. The size of the impression roll is not important but the size of the fountain and form rolls should be considered.

ROLLS DIFFERENT SIZES

It has been the general practice for the form roll to be a little smaller than the fountain roll. For example, the diameter of the fountain roll about five inches and that of the form roll about four inches.

These dimensions should not, or need not, be taken as the best dimensions because that is not the case; they are merely to illustrate common practice.

There is a very definite relation to the size of the form roll and the speed at which the press is to be run. The larger the form roll the faster the press must run to keep the ink from drying up on the rolls.

If the form roll is large and the ink is drying on the roll, the pressman has to add a slower solvent than alcohol to stop this too rapid drying.

SLOWER SPEEDS MEAN TROUBLE

If the job is a one-color or multiple-color job with no overprint, there is still no hardship, but if there are three colors overprinting the first down color on a four-color press, and the ink has to be slowed down, it will possibly cause drying problems.

The more slowly the press is run, the more the ink has to be slowed down. This brings up the problem of the use of heat and air tunnels between the printing units. This may help but in many cases even this has its limitations.

Many stocks, especially Cellophane, shrink with heat, and too much heat between printing will throw the job out of register no matter how good the press, plates, or pressman.

A large press, that is, a wide press of four or five feet or more, naturally has to have larger rolls throughout than a narrow press, in order to have strength to keep from bowing, and usually the distance between successive printing units is greater than that on a small press, to allow for the additional necessary drying time.

WATCH ROLLS FOR BOWING

Rolls should be as small as possible and still sturdy enough not to bow perceptibly. Of course, there are limits to the distance between printing units because of the possibility of misregister.

There is another much discussed subject and that is the hardness or durometer of the rubber rolls.

Durometer is the standard by which the hardness of rubber is measured. It is generally accepted that rubber rolls should be between forty-five and fifty-five durometer.

The softer the rubber roll the more difficult to cut down on the flow of ink, and, by the same token, the harder the roll the easier, especially on wide presses.

It is generally accepted that on wide presses the rolls should be more to the hard side and on narrower presses more to the soft side.

It might be well to mention for the sake of the rollmaker that he can't hold the hardness to a definite accuracy such as forty-seven. There must be a matter of several points leeway in either direction.

All of this varies with individual experience and it is well to discuss definite problems with the rollmaker according to your own requirements rather than accept a hard and fast rule.

COLOR WILL VARY

One of the problems of anilin printing has been the holding of a uniform color throughout the run. Because of the solvents evaporating from the surface of the rolls while the press is running, it is necessary to replace this solvent; otherwise the ink will become more concentrated and a darker print results.

The usual form of replacement is to pour solvent into the ends of the fountain and stir quickly, or to use a solvent can with a small spout and pour across the length of the fountain and stir quickly.

NO POSITIVE CHECK

In either case, the pressman has to go too far with the consequent lightening of color. As a result anilin printing usually runs from light to dark throughout the run.

Of course, this is minimized if the pressman adds solvent every few

minutes but this isn't practical because the pressman has many other things to watch, and may neglect the ink fountain.

One help for the pressman is to make a mixture of ink and solvent that is much thinner or weaker than the color should be and add this mixture to the fountain instead of straight solvent. Then the additions are not so noticeable.

EVAPORATION PREVENTION

Closed fountains help but there has to be an exposed portion in the enclosure to allow the form roller to transfer the ink to the plate with the consequent loss of solvent by evaporation. Also closed fountains interfere with the pressman when working on the rollers while the press is running.

Another method is to install drip bulbs at each end of the fountain to constantly replace the loss of solvent. This is exceptionally satisfactory, especially when a mixture of ink and solvent is used in the drip bulbs.

THE CIRCULATING FOUNTAIN

Another good method is the installation of circulating fountains. In this case, there is a large reservoir several times the capacity of the fountain, and the ink is constantly being pumped to the fountain and returning to the reservoir.

Solvents and ink are then added to the reservoir with scarcely any noticeable change in the color of the print.

MEISENHEIMER'S OLD HARRIS HAS GONE TO WAR

● MILWAUKEE'S OFFSET INDUSTRY is sending a celebrated pioneer to war.

This pioneer is one of the first offset presses to be installed and operated in Milwaukee, and its 8,000 pounds of vital metals have been added to the scrap heap in the salvage drive.

Purchased by the Meisenheimer Printing Company in 1909, the press was a Harris No. 111, size 22 by 34 inches, costing \$5,800.

During the first two years, much trouble was encountered. Mr. Harris was called in from the factory and found that the cylinders were badly out of shape, taking them into the factory for regrinding. Experience with the old press helped with later models.

The old press was a proving ground both for pressmen and for various improvements on Harris presses. It was quite a cranky gadget, and the word soon got around that if an offset pressman had successfully handled Meisenheimer's old press, he was good.



THE INLAND PRINTER for May, 1943

\$225 IN PRIZES

For Practical Hints and Helps

for publication in *The* **INLAND PRINTER!**

The Printer's Wartime Fight for Survival

DEMANDS BETTER USE OF MEN, MATERIALS, AND EQUIPMENT

For the duration of this emergency, printers must fight harder than they have ever fought before. Every possible bit of use must be obtained from every man, every machine, and every pound of material. In this fight, you will discover new, labor-saving, time-saving methods of doing standard jobs. Why not pass these new methods along to other printers and benefit both in money and in the exchange of ideas?

THE INLAND PRINTER wants to encourage this exchange of ideas by offering the prizes listed below in a contest for helpful hints. Read the rules at right and get started—NOW!

Prizes

First Prize—One \$100 War Savings Bond

Second Prize—One \$50 War Savings Bond

Third Prize—One \$25 War Savings Bond

Five Prizes—\$10 each in War Savings Stamps

Regular space rates will be paid for Hints and Helps published from month to month during the contest. Prizes, paid after contest closes, are in addition to those space rates.

Rules

1. Any reader of THE INLAND PRINTER may enter this contest.

2. The subject selected may be any phase of the printing industry. It may be on maintenance or repair of a piece of equipment or machinery; it may be a money-saving or maintenance idea on lubrication; an accident-prevention idea; a cost-keeping idea—any subject which will help another printer.

3. Manuscripts must not exceed 1,000 words. Your name, address, and "For Entry in Hints and Helps Contest" must be plainly written on first page of manuscript, and the label below must be permanently attached. Articles contracted for by us independently, or submitted without making a specific entry, will not be entered. All articles will be the property of THE INLAND PRINTER. None will be returned.

4. Manuscript may be typewritten, or in pencil or ink; spelling or grammar makes no difference—it is the value and usefulness of the idea that counts.

5. The manuscript should be accompanied by an illustration if possible. This may be a snapshot, or instructions our artist can follow to draw a sketch.

6. The contest is now open, and closes on September 1, 1943. Prize winners will be announced soon after closing date. In case of ties, duplicate prizes will be awarded.

7. The judges will be two prominent printers and the Editor-in-Chief of THE INLAND PRINTER. Decision of judges will be final.



Books for Printers



As a service to our readers, books reviewed here may be ordered direct from our Book Department

NEWSPAPER HANDBOOK—**TYPOGRAPHICAL PRACTICES FOR AUSTRALIAN OFFICES**, is the title given a new work by our fellow Printing House Craftsman Ben N. Fryer, of Sydney, New South Wales. A highly constructive monograph on the subject it treats, it is presented in convenient size for a handbook, being 5 by 7¼ inches, a wartime format, printed on good, heavy, substantial paper, the cover being double, or French fold.

Fryer has given excellent suggestions and principles for use of the newspaper office, also for printing craftsmen as well as students and apprentices, especially so as they apply to usage in Australia, opening with a brief historical review and leading to modern newspaper and printing practice. There's a heap of good material packed in the forty-six pages of text, including bibliography and copious index.

The cover is designed to represent a portion of a newspaper page, so arranged that the headings actually form the title, the column matter being descriptive of the book and its contents.

A few points from the opening paragraphs are expressive and have application far beyond the confines of the country for which the work is especially written. "My purpose," says the author, "has been to indicate principles and to line them up for practice. Analogies between type designing and newspaper planning and recommendations for keeping wrong fonts out of larger compositions, as well as out of small, may be left to prove themselves at the layout desk and on the stone.

"There is no reason why rural and provincial newspapers cannot be equal in looks, and possibly better, than many a metropolitan newspaper. Some already vie with them. It is certain that they can evince more direct personality and warmer appeal because closer to the soil and to their readers. Such qualities are resources by which local newspapers may establish themselves through typographical policy as well as by editorial and news policies, from the characteristic that disciplined order is the mark of the leader. A newspaper with the three policies harnessed in team will gain respect of readers and attention of advertisers, for organization betokens the living while disorganization marks the dying."

THE INDIANA UNIVERSITY PRINTING PLANT recently published a revision of the "Stylebook of The Indiana Daily Student." Ninety-five compact pages leave no doubt in the minds of reporter, editor, and printer as to a modified "up" style for stories and headlines. Duties of each staff member are clearly outlined.

In addition to a complete head schedule, an eight-page supplement shows specimens of the type faces available in the plant. Plastic binding will accommodate further additions, making this a practical style book for any student paper.

PAPERMAKING: The History and Technique of an Ancient Craft—In this new work Dard Hunter has provided something that has long been needed, something that has long been looked forward to and hoped for. That is, the story of papermaking from its beginnings.

Starting with the writing substances of the ancients, the materials used for recording thought, or for making records of various matters, before the invention of paper was officially announced to the Chinese Emperor by Ts'ai Lun in 105 A.D., Mr. Hunter carries the story step by step through the first text printing upon paper to be executed in the world, through the development of the papermakers' chief tool, the mold, the maceration of materials for papermaking from the primitive mortar and pestle to the improved hollander of Europe, and on down to modern papermaking materials.

In chapter 14, "Handmade Papers versus Machinemade Papers," he brings out the fact that "Paper made by the ancient traditional methods still has a limited use, but the paper machine has altered every phase of life." The closing chapter, No. 15, presents a chronology of papermaking, paper, and the use of paper. A bibliography at the back of the book lists 150 works on papermaking, classified under Oriental, Occidental, and Watermarks.

Folded in the front of the book is a map showing the journey of papermaking from China to Europe—a journey that required 1,000 years—giving the dates representing the earliest making of paper.

This is Dard Hunter's first book for general circulation. His former works, aside from his articles in various journals, have been printed and published in limited editions. They are true collectors' items. In this present book he has included considerable material from some of those former works. There is, however, a wealth of additional material accumulated through the more than thirty-five years he has spent in the search of essential data, traveling the world over to secure it.

So now, in a regularly published volume, profusely illustrated, available to all who would explore this exceedingly interesting subject, he has given the story of papermaking from man's earliest efforts to find material on which to make enduring records.

"Papermaking" is published by Alfred A. Knopf, New York City. Priced at \$4.50, it may be secured through THE INLAND PRINTER book department.

BASIC ELECTRICITY—Some knowledge or understanding of the basic principles of electricity is a good thing for those working on or around electrically operated equipment. Knowing what makes the wheels go round gives a better understanding and appreciation of the care and maintenance essential to keep electrical equipment operating smoothly and prolonging its usefulness.

Under present wartime conditions, with the call to service of so many experts in electrical and mechanical operations, knowing what should be done and how to do it may result in eliminating or at least reducing many costly delays.

This book has been prepared with a view to giving elementary instruction in the basic principles of electricity. Starting with the most elemental phases, such as the simple complete circuit, the book takes the student through to some of the more intricate phases such as details pertaining to generator and motor operation and construction.

It is not intended to make a finished electrician of the novice. Rather, it gives the essential basic or elementary rudiments which lead to a clearer understanding of what electrical operation involves.

Well illustrated, the book gives definitions, explanations, with test questions and simple experiments which can be performed without difficulty to demonstrate the various applications of the principles explained.

Essentially a work for elementary instruction, this book has been prepared to meet the specifications of Pre-Induction Training Course Outline No. PIT 101, for those going into training for war service where a knowledge of electricity is required.

"Basic Electricity," by Wilbur L. Beauchamp and John C. Mayfield, is published by Scott, Foresman and Company, Chicago. Available through THE INLAND PRINTER book department, the price is \$1.60.

NOW IN ITS FOURTH EDITION "Photography, Its Principles and Practice" presents over 850 pages covering every phase of photography, brought right up to date.

Beginning with a history of the discovery and development of photography, the author, C. B. Neblette, takes the reader through the optics of photography, theory of the photographic process, photographic sensitometry and the reproduction of tone, negative processes, positive processes, and photography in color.

This is a reference book that is valuable to amateur and professional alike. For the serious photographer, who is just going from the amateur stage to the more intricate problems, it is a "must."

The book can be ordered through THE INLAND PRINTER book department, the price being \$7.50.

The Pressroom

IF YOU SEND A STAMPED ENVELOPE, THESE QUERIES WILL BE KEPT CONFIDENTIAL IF YOU SO DESIRE



By Eugene St. John

PICKING ON SOLID PLATES

Under separate mailing I am sending you several sheets of difficult forms we are printing in our plant that appear to be picking.

We are running this eight pages up on a two-color press, about two years old, at 2,200 i.p.h.—5,000 impressions on each form. As there is no overprinting I have run the color on both cylinders and have gotten the same results.

The first form on this job was printed about the middle of last August and since then I have run fifteen forms with so and so results.

The paper for this job was purchased and delivered about a year and a half ago and has been in our pressroom since that time. It is left in the cases until a few days before a form is ready to print and then is cut in two and back trimmed—the reason for this is that the paper house thought the trouble might be caused by paper dust.

The ink was purchased to meet paper specifications originally and then during the winter was made softer by regrounding. Then in January a new batch of ink was ordered by sending stock to the inkmaker, together with samples of picked sheets.

Next we had the press completely checked and cylinders set by a factory man about five weeks ago.

Then the paper house sent me a special ink it had formulated but the results were almost the same.

Now, I know that in a true case of paper pick caused by faulty paper, the pick does not stay in the same place. Also, the more I reduce the ink, the more mottled the results will be. In reducing it the ink has a tendency to fly.

This job is being printed from original makeup; that is, electros, zincs, halftones, all mounted on wood, and machine-cast slugs.

Answering your statements first: we find no picking or paper dust and the press appears to be functioning well, as is borne out by the fact that you have interchanged the black and the blue forms on the cylinders and the black form is printing okay.

All this and the mottled appearance of the blue cuts leads to the conclusion that the trouble must be localized in the blue form which consists entirely of solids with reverse lettering or design, cuts which require a better makeready than the average.

The basis of good makeready is a level form. If you will examine the prints of the cuts in blue on both face and reverse you may note that all the edges and other parts suspected of picking are on the edge or nearer the edge of each cut furthest from the grippers and that the impression is weaker (too weak) on this edge while it is a trifle heavy on the edge nearer the grippers.

This leads to the conclusion that a number of the blue cuts are mounted together on one wood base that is higher on the gripper edge than on the rear edge instead of individually mounted on single bases.

The corrective, whether the cuts are group or singly mounted, is to test them with an accurate gage and level by means of a block planer of the type that is standard pressroom equipment these days. Certainly you need such equipment in the light of the trouble encountered with this batch of cuts on wood base. Then you can run the blue ink without reducing it to the point of mottling.

Your trouble is an example of the loss caused by wood base and of the importance of the pressman checking his makeready, face and reverse, first before even suspecting the paper, ink, press, or other possible cause unless such is unmistakably the cause.

We recall one pressroom with a sign on the wall: "In case of trouble, check your makeready first, face and reverse, and especially study the reverse side of the sheet. If makeready is faulty, it must be corrected first, for nothing else can make it right. If makeready is right, it is in order to check on the other departments and the suppliers, but first make sure the makeready is right."

Such a slogan is a very helpful reminder when trouble pops up in today's pressroom with its accelerated tempo. Much time and trouble can be saved by checking the impression before starting to move heaven and earth to find what is wrong.

PRINTING FROM CELLULOID PLATES

I am interested in etchings on celluloid and have produced some very nice work in this line but as yet have not been able to get them to work on the press. We have a 12 by 18 platen press and are unable to get a clear copy.

I wrote to another printers' magazine regarding this matter but they were unable to give me much help except that they said you carried an article on the subject on page 50 of your September, 1937, issue.

We take your magazine in the shop where I am an instructor and like it very much. Would like to make a suggestion, if I may, regarding a department for apprentices like you had some years ago when I was classed as an apprentice. Please give us more of the same in the future, as it is a great help to the apprentice to be able to get useful information from your magazine.

Would like to have your article on celluloid etchings reprinted or would you please send us this information direct? Thank you for the help you are giving the printing trade each month with your magazine.

There are several possible causes of your difficulty.

1. You may have noticed that celluloid, no matter how thick, does not lie as flat as rolled, ground, and polished (buffed) sheets of photoengravers' copper and zinc. So it becomes necessary to secure the celluloid flat, (level) as well as type high on its base, else you will encounter slur in printing.

2. A special ink is required to print from celluloid plates. Consult your inkmaker, asking for inks for printing from celluloid.

3. In order to get a clear, sharp print from plates on a platen press, absolutely free from slur, the platen must be made parallel to the form in hand by means of the impression screws. It is not enough that this was true of a preceding form, which may have varied in mass from the one in hand.

And more especially on an old press, the form should be centered sidewise and a trifle below the center of the chase. Use hard packing and grade the thicknesses of your overlays to correspond to the tones of the plates.

MUDDY HIGHLIGHTS

Can you tell me why the large cut on the enclosed sheet filled up? I have sent the whole sheet that you may see how the other cuts in the form looked.

The cut was printed on the back of the form, that is away from the grippers. The press was clean, the rollers new, and the tympan sheets were drawn tight. The plate was 18-gage and was mounted on a wood block. The ink used was a fast-drying halftone black, not doped in any way.

I did not try adjusting the rollers to see if that might be the cause of the trouble. The form was lifted and put on another press using harder rollers and worked fairly well.

Here is another question I would like to have your opinion on. One of the pressmen said the packing on the cylinder was too soft. It was pressboard with tympan paper and one sheet each of 75- and 40-lb. book paper.

The halftones on wood base are largely highlight, so you should have carried this plate .915 or .916 inch high to get light roller pressure on the highlights, treating them as you would a vignette in this respect.

In addition you should have carefully graded your overlays to favor the highlights with the lightest possible squeeze.

All manila (treated) tympan paper is preferable to pressboard for packing.

INKS FOR SPECIAL PRINTING

We want a phenol-resin ink to print on formica. What should we use and who makes it? We would also like to obtain an ink for printing on cellulose acetate. Also we would like to know what lacquer to use in producing the printed image in making name plates.

Special inks are required and we are sending you the names of suppliers and also the name of supplier of lacquer for use in producing the printed image in making of name plates.

VIBRATOR TROUBLE

I have been having trouble with the vibrator roller on an 8 by 12 platen press. The roller works to the right side of the form rollers and constantly turns the stock in the holder socket. I have the trucks adjusted to leave one-sixteenth inch streak on a type-high roller gage.

If a careful setting of the adjusting screws does not help, it is likely that some of the parts need replacement. Consult a printer's machinist.

The little pins on roller cores that fit in roller truck slots should be replaced if broken off and vibrators always oiled before using.

It's a Quiz

Answers to the following list of questions have appeared in the pages of THE INLAND PRINTER and other sources of information to printers at various times. How retentive is your memory? How many of these questions can you answer without turning to the answers on page 64 of this issue?

By R. Randolph Karch

1. The war has affected publishing. The 1942 magazine circulations were down (or were they up?) almost:

- a. 27 million c. 7 million
- b. 17 million d. 7 thousand

2. Match the cures for difficulties encountered in letterpresswork at the right with the troubles listed at the left:

- | | |
|-------------|-----------------|
| a. Picking | 1. Change ink |
| b. Wearing | 2. Run less ink |
| c. Greasing | 3. Reduce ink |
| d. Smearing | 4. Add varnish. |

3. During the Civil War the Southern printers were hit much harder for paper than they are now. What was used then for stationery? For envelopes? For newsprint?

4. The packaging industry has developed a scheme to make boxes appear lighter. They use color. To make the boxes seem lighter in weight, do they color them light or dark?

5. Fred Goudy has produced how many type designs? How many are still in use?

6. An interesting shop maintenance fact shows that the inside of windows needs to be washed more often than the outside. Would you have your porter wash the inside

- a. Twice as often as he would the outside?
- b. Three times as often as the outside?
- c. Four times as often as the outside?

7. Over a period of years, more sanitary working conditions in printing establishments have increased the life span of workers from 44 years to

- a. 50 years c. 65 years
- b. 60 years d. 70 years

METAL FURNITURE AND WORKUPS

Why is the use of metal furniture as a preventive of workups not more stressed than it is?

Probably because metal furniture makes a heavier form more difficult to handle. This would be especially noticeable on short runs.

There is no denying the value of metal furniture as a workup preventive of outstanding usefulness. Of course, other faults such as sprung chases, badly worn and non-rectangular wood furniture and reglets, and non-rectangular wood blocks under cuts, not to forget machine cast slugs which may be non-rectangular in length, width, and height, also poor justification and the use of obsolete quoins that lock with a twisting thrust all have a bearing on this problem.

Especially valuable is metal furniture in preventing workup and slur when running open forms with rules, provided the rules are flanked with extra high slugs. It is natural for the form to tend to spring up in the center. The metal furniture tends to anchor the form by its weight on the bed and thus counteracts the tendency to spring up.

On many occasions the substitution of metal furniture for all the wood furniture and sometimes the mere substitution of metal furniture for wood next to the form has overcome the spring in a form and stopped workup and slur.

Even when other conditions as noted above are not what they should be, the metal furniture still tends to hold the form down on the bed and if conditions are not too bad may avoid workup and slur through its weight.

SCRAP RUBBER CEMENT

Did you ever run an item on preparation of rubber cement or its equivalent from scrap rubber?

We cannot find such an item. Old composition rollers are sometimes melted into a hot padding glue, but this is far from ideal and to be used only in an emergency.

The possibility of making rubber cement depends on what kind of rubber the scraps may be.

Rubber cement is made by dissolving gum rubber (not vulcanized) in a solvent such as coal-tar naphtha, to which one of the chlorohydrocarbons, like carbon tetrachloride or trichlorethylene, may be added to remove fire hazard.

MOUNTING OF ZINC HALFTONES

Can you send us some suggestions for better mounting of zinc halftones on wooden bases? We are having considerable trouble with the zinc halftones made on 16- and 18-gage metal pulling off or breaking off the wood-base blocks while we are running them on the press.

The tacks do not work up out of the block but the metal shoulder of the plate breaks off around the tacks. I believe one reason for this is that the bevel of the shoulder is too deep, not leaving sufficient metal to hold around the tacks.

This usually occurs on large plates such as 8- by 10-inch and 9- by 12-inch sizes.

When a plate comes off the block we usually put it back on with C2S Scotch tape. We also put new tacks in around the beveled edge wherever possible.

We have been trying to get the engraver to correct this trouble with the mounting of the plates but he seems to have found no satisfactory solution to the problem of mounting large zinc halftone plates.

It is now impossible to buy Scotch tape. Are there some other prepara-

tions for attaching or gluing metal plates to wooden blocks? The backs of zincs are covered with asphaltum and if oil-filled wood is used as a block it will be hard to get anything to act as an adhesive between the two.

Of course, the asphaltum can be cleaned off the back of the zinc plate and a plain block, not oil treated, can be used.

The best solution, with zinc substituting for copper for halftones, is to use metal base.

If there are reasons why this is not practicable in your work, you may get one of a number of adhesives for attaching the back of a zinc which has been cleaned of asphaltum to a plain wood base.

Some of these adhesives come in tape and others in fluid cement form. We are sending you the names of suppliers.

One of the best of these, a rubber adhesive, is the recently introduced Flush Mounted Pica Plate adhesive, which has proved its worth.

SLUR ON RULE FORM

The enclosed job was run on a platen press, head to guides. I would appreciate anything you may be able to tell me to stop the slurring of rules.

In printing from rule forms it is necessary that the form rest flat on the bed of the press. As you clamp the form in bed, glance down behind it and note if chase and form are flat on bed.

Two preventives of springy form are to use heavy metal furniture on all sides of the form, with extra-high slugs flanking all rules, and quoins that lock straightaway without side thrust.

After you have made sure that form is down flat on bed, scan the back of your trial impression and note strength of impression on all four corners. It should be about equal. If not, before doing any other makeready, make the platen parallel to the form with the impression screws and save yourself a lot of overlaying, a prolific cause of slur.

With platen parallel to form, pull another trial impression and you will find impression varies on the different rules and also throughout the length of each.

This may be corrected by leveling squeeze on rules, either with underlays of French folio (only on platen presses) or with overlays of onion-skin tissue, applied carefully.

You understand that if impression varies on the rules, the corresponding variance of pressure of rules on sheet of paper can result only in slur. So far, all our efforts have been centered on getting uniform pressure of rules to sheet by a flat form on bed, not arched by spring in lockup, a platen (pressure appliance) absolutely (not approximately) parallel to form, for how else could you hope to avoid slur on a form of brass rules, never uniform in height?

Finally at the end of makeready, feeling we had fortified ourselves by means of all reasonable precautions against all the 99.44 per cent claims of type foundry and composing room, we scan the paper and note the sheets are badly curled.

If the job must be turned out with this curly paper, then the final makeshift is to use bits of cork or rubber on fingers or other stripping devices until, one by one, you iron out all the curls in the sheet of paper that should be flat.



"In the Days That Wuz"—The Man From Tombstone

Cartoon by John T. Nolf, Printer-Artist

THE Salesman's CORNER . . .



BY FORREST RUNDALL

● LOOK OUT FOR WAR-TIME confusion as an enemy of sales efficiency. It is easy to slip into habits which lose sales; and those lost sales mean lost money, to us and to the boss.

These losses come about largely through a laudable desire to be co-operative. With a shortage of help, particularly among men of draft age, it has seemed logical for the salesman to help out wherever he is needed, be it in the office or in the shop.

SALESMAN DOES ALL THE WORK

If no boy is available, the salesman delivers proofs himself. If the production department is undermanned, the salesman makes estimates, purchases paper, procures outside prices on binding and finishing, argues with truckmen, and handles countless other production details.

Where the war has left no one else to do these things, the salesman pitches in even at the inevitable loss to the management; and when the salesman puts in hours at tasks which would normally be done better, faster, and more economically by a lower priced worker, the boss charges the inevitable loss of profits to the war.

DON'T KILL SALES WITH DETAIL

However, there is a danger that much of this work may be transferred to the salesman because of expediency rather than because of actual need. The printing industry as a whole has never been able to agree on the functions of the salesman, consequently few plants get the maximum results from their sales effort. This in turn is one of the reasons profits are low in the industry.

The printing salesman of today is in somewhat the position of the old line foreman. Before the days of scientific management and industrial engineering, the foreman was swamped by a variety of duties

that made his job the chief bottleneck of production.

Besides supervision, he was required to hire and fire men, improve methods, buy supplies, keep up morale, handle safety training (if any), set wage rates, schedule production, expedite work coming to him, be an authority on materials, and negotiate with unions.

A JACK OF ALL TRADES

To handle all the duties that went with his job, a foreman needed to know more than the president of his company. No wonder production was low.

Scientific management changed this. Now every one of these functions, excepting that of supervision, is performed by a separate department, each headed by an expert.

The foreman, being left with only the job of supervision, learns that well. As a result of the changes, American factory production leads the world.

Furthermore, in factories operating under scientific management methods, salesmen's work has also been analyzed and reduced to its fundamentals. The salesman has only one job, namely, to sell. Which is one reason that profits under scientific management are better.

SALESMEN AREN'T ESTIMATORS

In contrast, consider the average printing salesman and the variety of things he is required to do besides sell. Estimating, for example. In the days when an estimate was made by taking the cost of the paper and multiplying by three, this was not difficult. Now that close figuring is the rule, and every order is expected to yield its own profit, estimating requires more specialized training. It requires a person who is mathematically inclined; and, while a successful salesman must be an optimist by nature, optimism has no place in estimating. Furthermore, his greater experience and constant practice enable the estimator to do the work more swiftly and accurately.

Buying paper is another job for which the salesman is ill fitted. Being by nature genial and kindly, he hates to haggle or drive hard bargains. It is the salesman's job to specify *what* shall be bought. His contact work leaves him the one person who knows the customer's requirements best; but the actual buying should be left to a hard-hearted Hannah of a clerk who will see that the shop gets full value for its money.

PRODUCTION OUT OF HIS LINE

Following up delivery is another clerical job. Every time the shop asks a salesman "Is the paper in yet?" you may be sure that another bite has been taken out of the owner's profits.

One authority on printing management puts it this way: every plant should have one man who acts as a funnel. All salesmen's requests, work orders, and instructions should pass through his hands to the shop. He should check all job tickets and insist that the salesman give him every bit of necessary information before he puts the order



**INTELLIGENT
ADVERTISING NOW**
*is insurance for your
future!*

- ★ CONSIDER your future.
- ★ CONSIDER your changing markets.
- ★ CONSIDER the long-range job that means the difference between oblivion and postwar market leadership.
- ★ Write to us for suggestions on how to meet your war-time sales problems and how to plan your advertising for future markets.

Snappy, to-the-point copy from an advertising folder mailed by *American Hairdresser* magazine

in process. He, alone, should make all delivery promises; and he should save money by assigning the small chores such as pasting up dummies, getting paper samples, or looking up odd lots, to low-priced help.

MAKE BEST USE OF SALESMAN'S TIME

A salesman of the type needed to keep the wheels of a big plant rolling is valuable. Why, then, waste his time doing clerical work. You wouldn't run a 19 by 25 job on a big cylinder when it could be done for a third of the cost on an automatic.

It happens that the writer has had considerable experience as an industrial engineer. During the previous World War he saw the capacity of 24 bullet-pointing machines increased from some 250,000 a ten-hour shift to more than a million.

The speed of the machines was not increased. The number was not increased. Instead, the added production was secured entirely by eliminating operating delays. Engineering improvements enabled the machine set-up men to get going in a fraction of the earlier time, thus reducing the idle machine time.

SALESMAN IS EXPENSIVE CLERK

The plant owner who wants more profits can get them by eliminating or by reducing the non-productive time of his salesman. Non-productive time, for a salesman, is the time he spends on shop work or clerical work. The owner should never forget that a salesman is the most expensive clerk he has on his payroll.

This article was suggested by the department of management and methods of one of our largest trade associations. The department insists that the business of a salesman is to sell.

60th ANNIVERSARY YEAR OF THE INLAND PRINTER

KEEP THAT I.P. COMING

I have just learned that some of our subscriptions were ordered canceled some time ago. It wasn't my idea, and I intend to keep on reading the I.P., just as I have been doing without a miss since DeVinne type was the fashion. Here's my renewal, and please correct the address as noted. When I get through each issue—from cover to cover—I'll pass it along to the boys in the plant. "We all" realize that we haven't yet learned all there is to know about printing, and we know we'll keep on learning as long as we keep reading the old reliable Inland Printer.—RICHARD N. McARTHUR, Atlanta, Georgia.

The Typographic Scoreboard

MAY, 1943

Subject: The Saturday Evening Post

Issues of March 20 and 27, of April 3, 10, 17
196 Page and Two-Page Advertisements

Type Faces Employed:

Garamond (T*)	64
Old Style, 24; Bold, 40	
Bodoni	36
Book (T), 11; Regular (M**), 21; Bold (M), 4	
Caslon (T)	25
Old Style, 12; Bold, 13	
Century (T)	24
Old Style, 4; Expanded, 5; Schoolbook, 15	
Bulmer (T)	8
Futura (M)	5
Medium, 3; Bold, 2	
Baskerville (T)	4
Bookman (T)	4
Scotch Roman (T)	4
Cloister Old Style (T)	3
Fairfield (T)	3
Weiss (T)	3
Granjon (T)	2
Binney (T)	1
Caledonia (T)	1
Cheltenham Wide (T)	1
Goudy Bold (T)	1
Lutetia (T)	1
News Gothic Condensed (M)	1
Old Style Antique (T)	1
Stymie Medium (M)	1

*Traditional—*Modern

Ads set in traditional faces	161
Ads set in modern faces	32

Affecting the score, of course, is the fact that the display of forty-two advertisements credited above to traditional types appeared in faces of modern character, whereas but one credited to modern was topped by traditional display. Thus, if display rather than text were considered, the score would be Traditional, 120; Modern, 73. Three advertisements in which type was no factor are not included in the foregoing but are considered in tabulations following "weight of type."

Weight of Type

Ads set in light-face	78
Ads set in medium-face	34
Ads set in bold-face	81

Layout

Conventional	157
Moderately Modern	37
Pronouncedly Modern	2

Illustration

Conventional	133
Moderately Modern	56
Pronouncedly Modern	4

(There were no illustrations in three of the advertisements.)

General Effect (All-inclusive)

Conventional	102
Moderately Modern	90
Pronouncedly Modern	4

Appearing below, in the opinion of the Scorekeeper, are the best full-page conventional and modern advertisements published in the issues reviewed. Layout of each is simple, with a minimum of display, which is always an advantage. Both are eminently readable. The simplicity of the advertisement on the right is an answer to the stock complaint of many that modernism makes for confusion of arrangement and consequent lack of readability.

The Hill

...the great power of the hill... the great power of the hill... the great power of the hill...

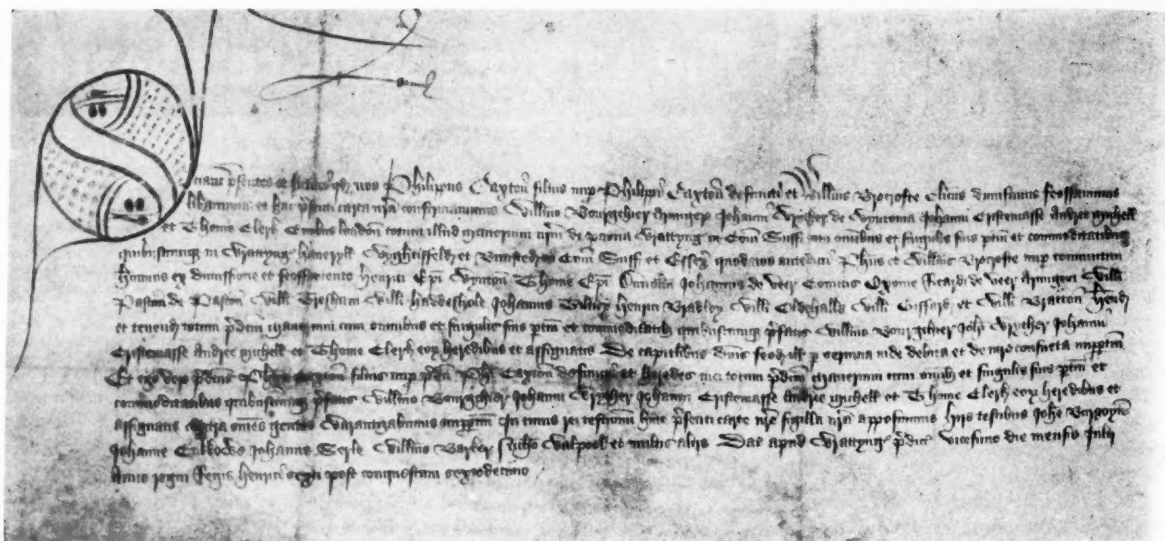
S-P

The Standard Printing Plant

WAR-THINKING

...the great power of the hill... the great power of the hill... the great power of the hill...

...the great power of the hill... the great power of the hill... the great power of the hill...



Deed transferring title to manor of Little Wratting from Philip Caxton to John Christemasse. This was the manor owned by William Caxton's father

Mystery of family of "The Father of English Printing" WILLIAM CAXTON

is partly cleared up in a series of 500-year-old documents

THE MYSTERY of the family of William Caxton, "the Father of English Printing," is partly cleared up in a series of 500-year-old documents which Lord Kemsley recently acquired on behalf of the *Sunday Times*. They have been offered to the Trustees of the British Museum, who have accepted the permanent loan of these important records, and they will form a valuable acquisition for the National Library.

They comprise fifteen Latin parchments in exquisite Gothic script which have been among the muniments of the Turnour family since the reign of Henry VI. Richard Holworthy discovered them in 1922 when he was cataloging the muniments of Earl Winterton at Shillinglee Park, Sussex.

He thought there was a connection between the William Caxton mentioned in these parchments and the first English printer, but did not pursue the matter further at the time. Last year, in his capacity as Assistant Archivist to the county of Kent, he mentioned his discovery to Alen Keen of the Gatehouse, Clifford Inn, the specialist in ancient MSS. Mr. Keen acquired the documents from Lord Winterton and Lord Kemsley bought them from Mr. Keen.

Books about Caxton have always been vague as to his early life. His birth has been ascribed to various dates between 1412 and 1423; and all we know about the place of it is his own statement that he was born in the Weald of Kent. His first indubitable appearance in other records is that he was apprenticed in 1438 to Robert Large, a rich silk merchant who was afterwards Lord Mayor

of London and left Caxton a small legacy in 1441.

Lord Winterton is in direct descent from the Turnours of Haverhill, one of whom purchased the manor of West Wratting, Suffolk. The earliest of the documents now presented to the British Museum is a transfer from William Paston and John Ocy of the manor of Wratting, to Philip Caxton and Dennis his wife and their heirs. Philip was an attorney of standing: in 1420 he received moneys from Thomas, Duke of Exeter, for the support of the Earl of Oxford, a minor.

Philip had two sons—Philip and William. The younger Philip sold the manor of Little

Wratting to John Christemasse, citizen and draper of London: and the deed was witnessed by two London aldermen, one of whom was the Robert Large to whom William Caxton is known to have been apprenticed.

In a separate document William Caxton conveyed his interest in the manor to Christemasse. The widow of Philip Caxton married again and was concerned, with her husband, in an agreement to deliver certain Little Wratting documents to Henry Turnour. The chief lord of the manor of Little Wratting was the Duke of York, who was killed in 1460; and William Caxton entered the service of his daughter Margaret, Duchess of Burgundy.

The William Caxton in these deeds, whose family were neighbors of the Turnours, was evidently the first English printer. This supplies a line for further research and it will be surprising if more information about him and his family is not found in other records.

Mr. Keen's account of his discovery at Shillinglee may be quoted. "Shortly after our arrival," he said, "Lord Winterton appeared on the scene and after a few moments' chat we commenced to load up the car we had with us with boxes of charters and old deeds. Then Holworthy handed me over two small boxes. 'There are the Caxtons,' he observed. I lifted each lid and inside lay a jumble of faded parchments and here and there the glimpse of an ancient wax seal. . . . Apparently, these deeds had been shown to one person only since their slumber of four centuries, and that person none other than Queen Mary (who expressed great interest in the Turnour muniments) on one of her visits to Shillinglee."

Seal, carrying arms of Philip Caxton, which was attached to the deed for the manor of Little Wratting, reproduced at top of page



The Proofroom

ARE SOLICITED AND WILL BE ANSWERED IN THIS DEPARTMENT. REPLIES BY MAIL CANNOT BE MADE



By Edward N. Teall

STICKED, OR STUCK?

I notice this sentence in *Proofroom* (March): "In the days of handstuck type . . ." et cetera. Great Scott! Why not "hand-set type"? I admit that we used to hear occasionally the expression "sticking type," but would that make it stuck type after it had been "sticked"?—*California*.

Gosh!—I thought California had forgotten me and *Proofroom*. It's good to hear from the folks out there, even when they haven't much to say but Haw, haw! (California raspberries?)

The immediate question is: When you stick type is the type stuck or sticked? Is the verb conjugated one way when it has one meaning, and another way when used in a different sense?

In writing the sentence I did not think of the alternative possibilities and make a choice; I stuck my neck out, and now I'm stuck for a convincing defense. Ladies and gentlemen of *Proofroom*, you are invited to vote. Address ballots, please, to Edward N. Teall, Matawan, N. J.

FOR WANT OF A QUOTE—

More and more I see titles of books, plays, et cetera, printed without italics or quotes. Do you think this is a good style?—*Kentucky*.

I do not. Consider this, from the *Satevepost*: "... the late Jack Thomas, author of Dry Martini, Stanley Sackett, and others . . ." There is no typographic distinction between the book title and the man's name. I think the reader is entitled to a bit of help from the printer, particularly in such cases as these.

PROOFROOM PICK-UPS

In recent reading I found these: In Tolstoy's "War and Peace," speaking of a girl who was nursing her wounded lover, "Natascha never felt Bolkonsky's side"—obviously a misprinting of "felt" for "left." And in Alexandra David-Neel's "Magic and Mystery in Tibet," he "was an occultist." Obviously this should be "occultist."—*Wisconsin*.

These typographic blemishes are amusing at first sight, but the fun in them resembles that to be had from sight of a wooden leg.

REFORMED SPELLING?

I found this in a news item in a metropolitan newspaper: *canabalistic*. Is this a new word, a wartime atrocity?—*Rhode Island*.

Obviously, a misprint for *cannibalistic*. It probably never got past the first edition.

It never should have got past the copy reader; I suppose it was originally the reporter's error, and was adopted by the copy reader, the compositor, and the proofreader, in turn.

Allocation of responsibility along the print-shop line is a tough problem, but, for my part, I think the compositor should have opportunity to make changes from copy in such situations as this—and the proofroom should check, backing up the compositor and accepting responsibility for the change.

THE "OFFAL" TRUTH

By R. C. Tiplady

I have toyed with a nice devilled kidney,
And munched at an oxtail bone,
And considered the giblet
A succulent nibble,
Tasty and second to none.
With sweetbreads I've had pleasant moments,
Beef liver has brightened my day,
While good pea soup stock,
Made from pickled ham hock,
Has chased many sorrows away.

I have taken these gifts as I found them,
I have ne'er asked a cow whence they came.
A kidney was kidney
In London or Sydney—
Saute'd or grilled was the same,
But now I'm afraid Mr. Illsley
Has killed all these dainties to boot;
For he's been very crude
And decidedly rude
In naming them "Offal"—the brute!

Clipped from *Ottawa (Ontario) Journal* by way of MacLean's house-organ, this "pome" was written by a former employe, now in the RCAF

HENHOUSE ENGLISH

In setting a news item I changed "sitting hen" to "setting hen." The editor said if I had to edit, why not edit right. I still think that is what I did. What say you?—*Missouri*.

Says I, the hen *sits* on the eggs after you *set* her there. She is a sitting hen.

PROOFREADER AS BROADCASTER

I sometimes wonder what kind of a showing some of our best broadcasters would make in the proofroom. Just heard one deliver this sentence: "Rommel is in a more precarious position now than that he held last week." His delivery indicated clearly that he did not understand his script. He stumbled over "that," evidently picking it up as a conjunction, not a demonstrative pronoun pairing with an omitted, to-be-understood "which." In reading proof he would have traveled blind, following copy mechanically or at best wasting time in staring at the type and working out the problem in elementary English.—*Minnesota*.

Right! The proofreader's knowledge of grammar must be developed to the point of intuitive perception of error and effortless readjustment to the correct sense.

ALMOST A PUZZLE

Style in our office is *tranship*, not *transship*, which would be my choice. I never had any trouble with it until today, when it broke at the end of the line. I solved the problem by an emergency trick, using two s-es: *trans-ship*. It wasn't noticed, in the rush of work, but I may hear from it yet.—*Michigan*.

Interesting! Let's see what the dictionaries offer. Webster: Under *transship*, notes "also *tranship*." New Century: Under *transship*, notes "same as *tranship*." Both Webster and New Century give the definition under the two-s entry. Practical Standard: "*tranship* same as *transship*."

Winston: Gives definition under each spelling, with an "also" note of cross-reference in each.

Thorndike Century Senior: Gives definition under *transship*, with no suggestion of an alternative spelling; enters *tranship* without definition but with cross-reference to *transship*.

Concise Oxford: enters and defines *transship*, with no "also" note, and enters the one-s form with no definition, but "see *transship*."

Clearly, dictionary preference is strongly on the two-s side.

Now, as to division: Our Michigan friend was clever—but did not need to be, because once you fall for *tranship* you must accept also the division making *tran* the first syllable; *trans-hip* is impossible. The death of *trans* is an inevitable consequence of the original decision in favor of cutting off the first s. This crude surgery leads only to verbal gangrene.

If the two s-es side by side bother you, why not make it *trans-ship*? That would parallel *co-operate*, whereas *transship* (without the hyphen) classes with *cooperate*, *coordinate*, which are increasingly accepted. Compare *misspell*, *mis-spell*. (Even those who swallow *tranship* would gag on *misspell*.)

A CUT OF PI

In a book on vegetable gardening, speaking of a small but efficiently organized garden, I found this:

tomato vines pruned five feet up from the ground, giving free circulation to cats with their bottoms punched full of holes

Sounds cruel and mysterious, but examination of the paragraph reveals that the line slugs had been pried and rearranged wrongly. It should have read:

... five gallon tin cans with their bottoms punched full of holes to allow water to trickle down to irrigate tomato vines pruned five feet up from the ground, giving free circulation to cats

What a difference one misplaced line can make!—*California*.

I marvel at the altitudinous ambition of California tomato vines, and at California's tender solicitude for feline circulation; the mischief of the misplacement of lines is a more familiar phenomenon in this neck of the woods.

In my New York newspaper, yesterday morning, I found this:

... who charged that the Polish Socialist Roosevelt was a 'war monger.'

In correcting a line in the next paragraph, to change from double to single quotes, the new line was dropped in the wrong spot.

The fact that this is one of the most frequently occurring errors in type merely increases the weight of censure incurred by the proof-reader who fails to detect it on the revise.

SOMETHING TO THINK ABOUT!

I have just read your answer to *Louisiana*, page 62, March. The last sentence hit right between the eyes. But—I've heard an old adage to the effect that "A preposition is not a good word to end a sentence with." I must agree that "with which the print-shop has to rattle" is a bit awkward, yet the way it was printed ("to rattle with") is hardly correct. Just how far can we go for the sake of an easy flow of words?—*Illinois*.

Not as far as the small boy quoted in Professor Perrin's superlatively fine book "Writer's Guide and Index to English": "What did you bring that book for me to be read to out of

LANGUAGE

Is a Wonderful Thing!

THE following sentences are said to be taken from actual letters received from mothers, wives, et cetera, of men in the service. They are either making or correcting applications for allotment.

"My husband has worked on shift for about two months, and now he left me and I ain't had no pay since he has gone or before either."

"Please send me my elopment, as I have a 4 months old baby and he is my only support and I need all I can get every day to buy food and keep him in close."

"Both sides of my parents is poor and I can't expect nothing from them as my mother has been in bed for one year with the same doctor and won't change."

"Please send my wife's form to fill out."

"Please send me a letter and tell me if my husband made application for a wife and baby."

"I can't get my sick pay. I got six children. Can you tell me what this is."

"Sir, I am forwarding my marriage certificate and my two children. One is a mistake as you can see."

"I have already had no clothing for a year and have been regularly visited by the clergy."

"I have already wrote the President and if I don't hear from you I will write to Uncle Sam and tell him about you both."

"This is my eighth child. What are you going to do about it."

"Please find out for certain if my husband is dead as the man I am going with won't eat or anything till he nose for sure."

"In answer to your letter, I gave birth to a boy weighing 101 lbs. I hope this is satisfactory."

"You changed my little girl to a boy. Does this make any difference."

"In accordance with your instructions I have given birth to twins in the enclosed envelope."

"I am told my husband sets in the YMCA every night with the piano playing in his uniform. I think you will find him there."

Clark-Sprague Printing Co., St. Louis, printed this bit of language sauce in its house-organ

for?" But frequently, as far as "rattle with."

Mr. Perrin says that postponement of use of the preposition "is a characteristic English idiom, even though it runs contrary to our usual tendency to keep words of a construction close together."

(*Illinois* is earnestly requested to consider how little speech-value space separates that adverb, *together*, from some of the prepositions quite commonly used at the end of sentences—and, therefore, how significantly some prepositions approximate adverb value and have enough strength to cut a figure of complete respectability at sentence-journey's end.)

Mr. Perrin stimulates this study with a section called "Verb-Adverb Combinations," with such expressions as *break out*, *stand by*. You can look up a tree, and you can look up a word in the dictionary.

In the second example, *up* leaves the field of its ordinary usage and becomes part of a new, two-word verb. You have to say "This is a word I must look up," not "up which I must look." And—not to over-elaborate—right here you are straddling the boundary line between the terminal preposition and the adverb.

There is one real error to watch out for (or for which we must watch), and that is, doubling of the preposition, as in "A preposition is not a good word with which to end a sentence with." Truly, I have seen just such errors in print, many times.

AGAIN, DIVISION

How would you divide "service"?—*Oklahoma*.

The Merriam Webster gives *service*, retaining the root. The Century gives *ser-vice*, following the good old principle of dividing according to pronunciation and splitting the consonants between the two syllables. (I like it!)

GOOD OLD SEMICOLON!

Thank you for taking up the cudgels in behalf of Friend Semicolon. It is so useful! And I suspect that some of the opposition is just a desire to "kick the cat" because the other fellow is doing so; and much of it lies with the too numerous word-sluggers who are oblivious of (or is it "to"?) any punctuation marks other than the comma and period.—*New York*.

So now we know that Mister Semicolon has at least two friends!

The Month's News

ALL EVENTS ASSOCIATED WITH PRINTING

AND ALLIED INDUSTRIES PUBLISHED IN THIS SECTION. ITEMS FOR PUBLICATION SHOULD REACH US BY THE TWENTIETH OF PRECEDING MONTH

I.T.U. ASKED TO PAY BILLS

Non-payment of printing bills of the International Typographical Union is the subject of resolutions of scores of local unions which are urging the executive committee of the International to compose its differences and pay the bills.

It is not a lack of money that is responsible for the non-payment of the bills — particularly those incurred for printing *The Typographical Journal* — but internal politics and rivalry between different cities to do the printing.

The text of one resolution adopted by the Milwaukee Typographical Union Number 23 conveys the information that the first and second vice-presidents of the International stated in an official communication that "... the executive council caused the president to inform The Cuneo Press and all council members that he will refuse approval of all bills for printing of *The Typographical Journal* after the November, 1942, issue, other than those from the printer chosen by the executive council."

The resolution continues with the statement that the secretary-treasurer of the International notified members that printing bills are not being paid because "President Baker is holding it up."

Continuing further the resolution states: "Whereas, the members of the Wisconsin Cuneo Press Chapel have received payment of wages for printing *The Typographical Journal*, and whereas it is embarrassing to receive payment of wages for printing *The Typographical Journal* when to our full knowledge the bill is not being paid."

The resolution contains a statement that in the opinion of the local union "the withholding of payment for paper, printing, and mailing of *The Typographical Journal* should not be used as a means to end any pending partisan political controversy," and that "bills for producing *The Typographical Journal* should be paid regardless of the city in which it is printed and mailed and by what unions the printing and mailing are performed." The resolution concludes with a call that President Baker pay for the paper, printing, and mailing of the Journal.

As a result of a request, twenty-eight other unions have endorsed the Milwaukee resolution or adopted similar ones.

Another resolution adopted by the Milwaukee Mailers Union asking that the bills be paid, has been approved by thirty-one local unions.

In a statement to the membership of the union, Secretary-Treasurer Woodruff Randolph of the International

Union said: "If and when you fail to get a *Typographical Journal* it will be because President Baker refuses or fails to sign checks for paper or printing." Another statement by Randolph says:

"The money in the *Typographical Journal* Fund will be spent only for that purpose, and it is clear that regardless of any union official differences as to interpretation of our laws, those who supply paper and printing to the I.T.U. have a right to be paid—both morally and legally. With us the moral question involving the integrity of the I.T.U. should control. It would be an eternal disgrace to the I.T.U. to have to be sued for an honest debt."

On another page of the *Journal* the secretary-treasurer asks the question: "Why must your secretary-treasurer be adamant regarding expenditures?" He then answers it thus: "Because he is under bond as well as union obligation to see to it that expenditures are legal. He is under \$50,000 bond. No other member of the executive council is bonded."

The president of the union no longer contributes copy to the columns of *The Typographical Journal*.

DISTRIBUTES INFORMATIVE BOOKLET

A nation-wide distribution of 50,000 reference booklets, with the title "War-time Guide to Beckett Papers," is being planned by The Beckett Paper Company, Hamilton, Ohio, in coöperation with its distributors.

The purpose of the booklet is stated in the prefatory note to the effect that it was deemed advisable to issue such a booklet for the convenience of printers and others interested to have before them in simple and convenient form a listing of what was available in papers produced under wartime restrictions by the company.

The statement appears that the company eliminated only the less-wanted items, and another is to the effect that while certain items no longer are manufactured, their distributors may have them in stock, and advises close coöperation with the paper merchant to make the best use of existing stocks.

HEADS PHOTO-ENGRAVERS

James J. Stinson, president of Gatchel and Manning, Philadelphia, has been named president of the American Photo-Engravers Association, to succeed the late Albert Hoffman, who died last February.

Mr. Stinson had served as vice-president and was advanced to the presidency as a result of the unanimous vote at a recent meeting in Chicago of the executive committee of the association.

HARVEY H. WEBER DEAD

Harvey H. Weber, for many years prominently associated with the activities of the International Association of Printing House Craftsmen and a former president, died in his home in Buffalo, New York, March 25, after a long illness.

He was born on Christmas Day in 1873, in Detroit. His parents moved to Williamsville, New York, when he was seven years old. At the age of fourteen, he became a printer's devil in the office of a country weekly newspaper. After having served his apprenticeship he moved to Buffalo. He became superintendent of Wenborne-Sumner Company in 1903, and stayed with that concern until he joined the executive staff of Baker-Jones-Hausauer in 1918. He later became superintendent of Bensler Press. Still more recently he was financially interested in the Queen City Linotype Company.

His interest in the Craftsmen's movement caused him to organize the Buffalo Club, and he was also instrumental in helping to organize clubs in Rochester, New York City, and Toronto, Canada, of which he was elected a "life-member." He became a second vice-president of the International at the Chicago convention in 1921, and moved up until he became president in 1923, at the convention in his own city, Buffalo.

He was elected treasurer in 1925, and retained that position for about eight years. Within recent years he compiled the history of the Craftsmen's movement, which was published serially in *Share-Your-Knowledge Review*, official organ of the International and also in a paper-bound book of sixty pages.

He was associated with several fraternal organizations among which was the Shriners. He was also a promoter of the American Institute of Graphic Arts.

PRINT BROCHURE BY TWO PROCESSES

Nine full-page pictures with bleed edges all around in addition to two other smaller pictures—all done by the sheet-gravure process—and ten pages of type matter done by the letterpress process are combined in a twenty-four-page brochure, size, 8½ by 11 inches, published by the Mergenthaler Linotype Company.

The pictorial reproductions are scenes of the plant of the company under former normal conditions when linotype machines were made. The type matter consists of reprints of the best editorials which the company has issued from time to time over a period of years. The title of the brochure is "Seeing What We Once Foresaw."

SHOW EXHIBITS; HONOR ORIGINATOR

Exhibits of 300 originals of war posters, resulting from the competition promoted by R. Hoe & Company, have been shown at the Museum of Modern Art in New York, the National Gallery in Washington, and the Carnegie Institute of Art in Pittsburgh.

Following their display at Pittsburgh, the posters were divided into three separate shows of 100 posters each, and are being scheduled for exhibition in all parts of the country. It is estimated by the managers of the exhibitions connected with the Hoe organization that the originals will not be returned to headquarters until some time in 1944.

A number of the posters have been reproduced and copies have been distributed for use by civilian defense organizations, manufacturing plants, and schools. Plans are also being made for the reproduction of some of the designs in the form of stamps and seals to insure wider distribution of their war-supporting messages.

Governmental officials have commended the enterprise of the Hoe organization in promoting the poster competition and in its subsequent activities in seeing to it that the originals are being exhibited throughout the country, and also that reproductions are being distributed.

Harry M. Tillinghast, president of R. Hoe & Company, who originated the plan of the poster competition and distribution of reproductions, was guest of honor at a testimonial dinner on March 31, planned by the board of directors of the Artists for Victory. On that occasion he was presented with a parchment scroll on which appeared expressions of appreciation for the patriotic service rendered by him in launching and conducting the war-supporting poster enterprise.

FREEDMAN JOINS NAVY

Because of a military education of three years and other qualifications, Olin E. Freedman, president of the Production Standards Corporation, Chicago, has received a commission as Lieutenant (Senior grade) in the United States Navy.

He left his business in charge of others during April and reported for duty in Philadelphia to serve in the personnel department.

RESTRICTS STATE PRINTING

Printers of Wisconsin have been requested to support a movement expressed in a bill before the state legislature to restrict the production of printing for use of the State of Wisconsin to printing establishments within the state.

One paragraph in the proposed law reads as follows: "As a condition precedent to the presentation of bids for state printing under section 35.46, prospective bidders shall, at least thirty days prior to the date set for the opening of bids, have on file with the director of purchases a sworn statement to the effect that in the event any con-

tract for state printing be awarded to such printer, it shall be produced entirely within this state."

The Graphic Arts Association of Milwaukee has published the text of the proposed law in its *Messenger* and has requested printers to support the measure by writing to their senators and assemblymen.

HAVE PRINTING CONSULTANT

Spicers, English papermakers, announced last month that R. B. Fishenden, editor of the *Penrose Annual*, had accepted the position of Print Consultant to Spicer and associated companies, to take up his duties the first of May. He will have an office in the London headquarters of Spicer.

Mr. Fishenden will retain the editorship of the *Penrose Annual* when publication is resumed, and will continue as technical editor for King Penguin Books.

Although he has resigned his full-time position with Lorrilleux & Bolton, Mr. Fishenden will still be available to them for consultation.

In his new position as print consultant to Spicer, he will advise them on the printing qualities of their papers, and will be available for consultation on technical problems which any of their customers may have.

HONOR HARRY G. KABLE

Harry G. Kable, president of Kable Brothers Company, Mount Morris, Illinois, was guest of honor at the forty-fifth anniversary of the founding of the company held under the auspices of the Kiwanis Club, on Wednesday, April 7.

Frequent references were made by speakers during the evening's program to the founding of the company by the twin brothers, Harry G. Kable and the late H. J. Kable, back in 1898, with a capital of \$800. The firm has enjoyed a steady growth through the years until, in 1942, a volume of business aggregating \$4,000,000 was done.

In responding to the congratulatory speeches, letters, and telegrams, Mr. Kable said that the firm had "weathered the bad years and prospered in the good years." He expressed his hope that he would continue his association with the business for many years to come and that he felt "as full of pep as ever."

Douglas C. McMurtrie, director of typography of the Ludlow Typographic Company, who was the guest speaker, in his eulogy, said: "Yours, Mr. Kable, is an enterprise that is typically American. You are in a business you love, and you have succeeded."

G. S. Powers, president of the Kiwanis Club, who presided during the opening part of the program, introduced the toastmaster, Ira R. Hendrickson. Mr. McMurtrie was introduced by Harold D. Ross, superintendent of the Kable Brothers plant. Herlock Longman, dean of the foremen of the establishment, presented Mr. Kable with a set of traveling bags on behalf of his associates and himself.

Letters of congratulation were read from leaders of the various international and local labor unions whose members are employed in the plant, and from numerous manufacturers and suppliers who have done business with the company over a period of years.

The Kable Brothers establishment started originally as a local newspaper and job plant in a cornfield. The twin brothers conceived the idea of obtaining printing contracts for producing bulletins and monthly lodge publications whose amateur editors would appreciate competent editorial assistance. The idea won patronage, and, with that as a start, other lodge and institutional publications were attracted to the organization until it became known as "a specialist in fraternal publication printing." Within recent years a rotogravure plant has been installed and a wider range of printing has been produced.

HAMMERMILL GETS SECOND AWARD

Recognizing continued excellence in the production and delivery of paper for essential purposes, the War Department has granted the Army-Navy "E" to the Hammermill Paper Company of Erie, Pennsylvania, for a second time, which gives the Erie concern the right to add a white star to its "E" pennant.

The original "E" award to the Erie paper plant was the first made to any paper mill in the nation.

Answers to It's a Quiz

Here are the answers to the quiz on page 56. How well did you remember the information which you have read from time to time in previous issues of this magazine or have seen elsewhere?

1. a. General magazine circulations were up 26,994,432 in 1942 over 1941. Total circulation was 185,887,761 in 1942.

2. For picking the answer is 3: reduce the ink; for wearing the answer is 1: change the type of ink; for greasing the answer is 4: add long varnish or eliminate short oil; for smearing the answer is 2: run less ink.

3. Old ledgers were used as stationery; old envelopes were turned; wallpaper and wrapping paper became newspapers.

4. Light-colored packages or boxes look lighter in weight than dark ones of the same size.

5. Goudy has designed 114 type designs; 60 are still in use. He is the most prolific type designer of history.

6. c. Three-quarters of the dirt on windows is on the inside.

7. c. 65 years.

PRINTING MOVES FROM NEW YORK

High wages, strong labor organization, transportation congestion, hostility of the Federal Government, obsolete machinery, and the lack of progressive management were among the reasons given for a decline in the ten leading industries in New York State during the thirties, when a committee investigating this decline made its findings public last month.

The committee, appointed by Governor Dewey soon after his election last November, was composed of: John W. Hanes, former Under-Secretary of the Treasury; David Dubinsky, president of

the publisher. Periodical printing left the city in largest volume in the early Twenties, and today there is not a single national home magazine remaining.

"Book and job printing did not decline until the Thirties; and in 1937 New York still retained one-sixth of the national total—the same proportion as Chicago. There is, however, evidence that commercial printing has continued to depart since 1937."

"The wide cost differential between New York and out-of-town printing invited the removal. This differential was of long standing, but only with the improvement of transportation and com-

L. A. GROUPS CHOOSE LETTERHEADS

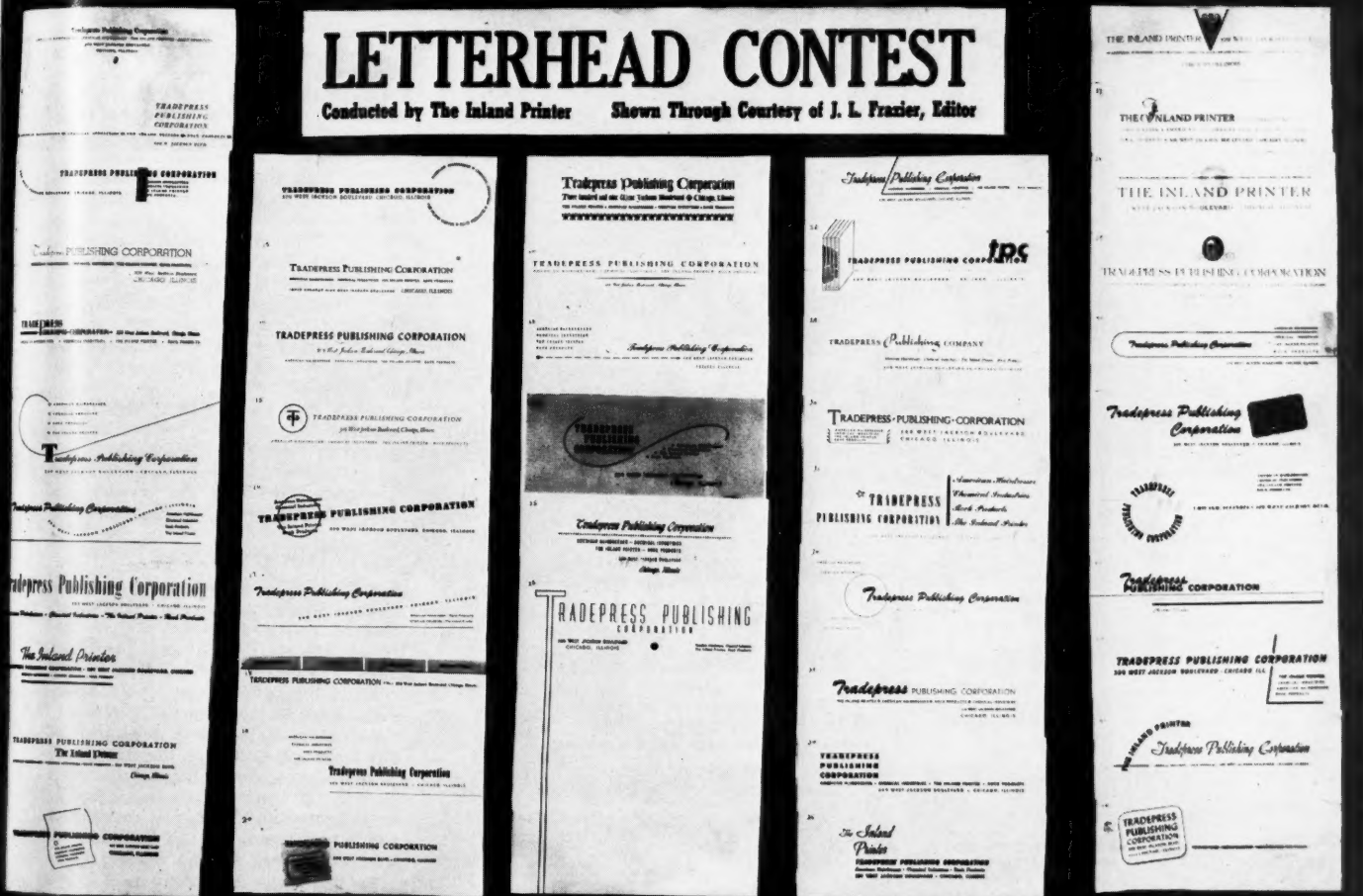
Not everybody strings along with the experts. This fact was brought to the front again recently in a poll taken in Los Angeles.

Sponsored and conducted by J. M. Murray, of the Frank Wiggins Trade School, the poll proved that opinions of Los Angeles printers and students differed from those of judges in the recent INLAND PRINTER letterhead contest.

Four groups inspected the two displays of letterheads furnished by Mr. Murray, one of which is reproduced on this page. These groups were the Los Angeles Club of Printing House Crafts-

LETTERHEAD CONTEST

Conducted by The Inland Printer Shown Through Courtesy of J. L. Frazier, Editor



A display board prepared by J. M. Murray, of Frank Wiggins Trade School, for Los Angeles poll, which was taken in four student and craftsmen groups

International Ladies Garment Workers Union; Delos Walker, vice-president of R. H. Macy & Company; and Elliot V. Bell, Superintendent of Banks.

In a study, "Trends in the New York Printing Industry," made for the committee, Leonard A. Drake says: "The city has suffered its major printing loss since 1929. But even in the Twenties its relative share of the printing industry was declining."

"The first heavy volume of printing to leave New York was in national magazines. Many of these were printed by

munication was it feasible to take advantage of the lower out-of-town costs.

"Labor cost has been the most important factor. It ranges from 30 to 60 per cent of printing costs in different fields. Rent, taxes, and storage are lower, but still important costs that put New York at a disadvantage. The establishment of postal zones for second-class mail in 1918 has militated against New York for magazine printing."

The study was made as the first step in a plan to bring back to New York volume lost in recent years.

men, students of Los Angeles Junior College, Dorsey High School, and Frank Wiggins Trade School.

In the Los Angeles voting, Entry No. 39, winner of the contest, received very few votes. No. 71, which won second prize in the contest, received especially strong recognition in the poll. The third place winner in the original contest, No. 92, received second place in the poll, going particularly strong among the high school and trade school students. No. 7, which was placed seventh by the experts, came in third in the poll.

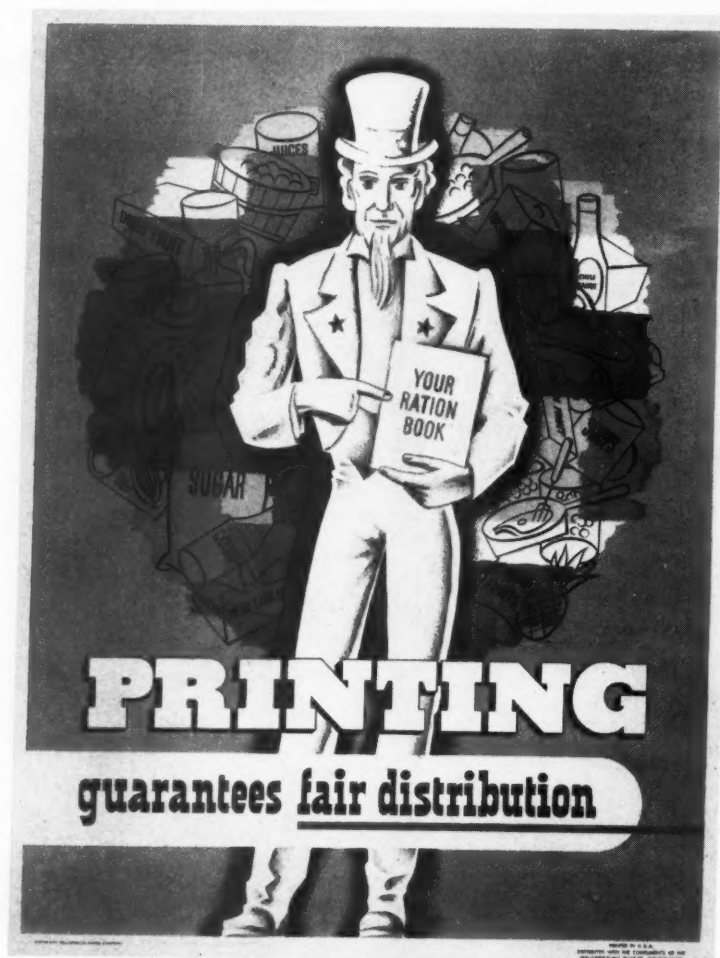
INSURANCE COMPANY HOLDS ITS CONVENTION BY MAIL

• MARBRIDGE PRINTING COMPANY, New York City, has capitalized on an idea which was proposed some months ago by the Graphic Arts Victory Campaigns Committee, that of selling the idea to groups, to hold "conventions by mail."

In the portfolio of specimens sent by the printing concern to the editor of *THE INLAND PRINTER* were pieces used by an insurance company which normally holds five conventions a year.

the insurance company. Such was the plan proposed by the Graphic Arts Victory Campaigns Committee.)

Each "delegate" received a portfolio containing a program printed in two colors, on the front page of which appeared the picture of a doorway leading to the home office. Under the picture was printed in bold display type, with a three-color effect by the use of two colors and reverse type, the words:



Tying in with the Graphic Arts Victory Campaign is the most recent in a series of posters distributed to printers by The Zellerbach Paper Company, of San Francisco. They are designed to give the public an idea of the essentiality of the graphic arts industry

Such conventions required executives from the main office to travel to each of the convention cities, and also required the agents and other representatives to travel from the cities and towns in which they had their offices to the convention cities.

This year, because of the war and the restrictions placed upon travel, the company decided to hold all of its five conventions "by mail" with the aid of the Marbridge Printing Company. (It is assumed by the editor that someone connected with the printing company carried the idea to the home office of

"Welcome to a Most Un-conventional Convention.")

On the second page of the program appeared a statement explaining why the regular annual "fieldmen's convention or conference" was not held. Reference was made to the fact that Joseph B. Eastman, director of the Office of Defense Transportation, "has requested a curtailment of conventions" and that the company is "pleased to cooperate with the Government."

Continuing, the introductory statement reads: "But just because we cannot have our regular conference does

not mean that we have no new ideas or thoughts to exchange and pass on to the other fellow. Of course, we at the Home Office will miss meeting you good fellows face to face; but we feel that we can 'get together' by means of this UN-Conventional Convention by Mail."

Then followed the explanation that the "speeches" in printed form, would be sent to the "delegates" on schedule, and that each man was to regard the papers as strictly confidential and file them for future reference.

The first printed "speech" of the set sent to each of the five districts was localized, being the presentation of the message of the executive in charge of the district office. In it also appeared the message of his first assistant.

Then followed, in sequence, eight four-page folders, each 8½ by 11 inches, and each conveying one or two messages from the specialists in the company who normally would have appeared at the convention to give informational and inspirational talks.

The final folder of a different size, 8½ by 7½ inches, showed a picture of the top executive of the Home Office seated at his desk apparently reading his speech. His message concluding the "convention" was a plea for "teamwork" on the part of the field personnel, expressing confidence that they can "do it again and again, and that we can achieve and surpass our most forward-looking goal."

With each mailing piece appeared a sheet to be returned to the publicity director of the Home Office upon which each fieldman was expected to list his questions concerning the "speech" and also to write his suggestions.

DUDLEY RHODES MOREAN

Dudley Rhodes Morean, vice-president and general manager of the American Colortype Company of New Jersey, with the plant and headquarters at Allwood, Clifton, New Jersey, died in his residence at Upper Montclair, April 26, at the age of fifty-one.

Mr. Morean had been a director of the American Colortype Company since 1930, and was one of the leading executives of the company. He was slated to be reelected at the annual meeting of the stockholders of the company to meet at Allwood, Clifton, on May 17.

He was active in numerous trade associations, and for several years past was president of the Eastern Lithographers Association, and was also a director of the Lithographers National Association.

WALTER SCHUTTLE

Walter Schuttler, chairman of the board of directors of the Ideal Roller and Manufacturing Company, of Chicago and Long Island, New York, died at his home in Chicago, April 23. He had been associated with the Ideal Roller Company for twenty-five years, during which time his progressiveness resulted in making numerous improvements in rollers for various types of printing and lithographic presses.

He was associated with his father, Peter Schuttler, in the Schuttler Wagon Works which had been organized in 1839, and became noted for its manufacture of the covered wagons used in the gold rush of '49, and later used by pioneer farmers. Walter and a brother, Peter, were company executives.

NEED MORE SCRAP METAL

More iron, steel, and copper scrap is needed by the Government for war munitions, according to bulletins which have been sent to business papers throughout the country by the War Production Board, through the Business Press Industrial Scrap Committee, whose headquarters are at Room 3303 Empire State Building, New York City. The present emphasis of the need is for copper, which is said to be the "Number One industrial salvage problem of 1943."

"Right now the war is going into the offensive stage," reads one of the messages. "The demand for scrap—all kinds of scrap—is going to be terrific. The lack will have to be made up in the lives of fine American youth. You can't keep putting it off. Not while there's an ounce of useless, dormant iron and steel, copper, brass, or bronze in or around your plant. Not while our steel mills alone need 13,000,000 tons of purchased scrap in the first half of 1943 to keep charging their furnaces. Not when the lives of thousands of brave men hang in the balance."

It is suggested that no one makes a clean sweep the first time around the plant, nor even the second.

"Scrap collecting is a year-round job."

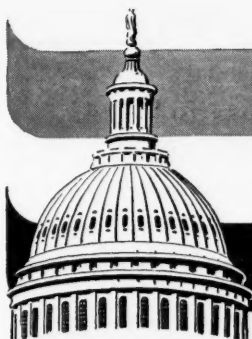
The definition is given of what constitutes "dormant scrap." It is obsolete machinery, tools, equipment, dies, jigs, and fixtures which are incapable of current or immediate future use in the war production effort because they are broken, worn out, irreparable, dismantled, or in need of unavailable parts necessary to practical re-employment. The rule that should apply, so the instructions say, is that if the item has not been used for three months, and if someone cannot prove that it is going to be used in the next three months, sell it, or scrap it.

Copper is needed for wires and cables on ships, planes, and tanks, and industry is being asked to produce 62½ per cent more copper, brass, and bronze scrap this year, than in 1942.

The advice is given that printers should sell their scrap to their regular scrap dealers who will, in turn, deliver it through their distribution channels to reach the refineries and the war production plants.

THE INLAND PRINTER is interested in urging all printers and other groups in the graphic arts to put more energy into the scrap salvage, or "hell-box" campaigns throughout the country. The need is urgent!!

If any printer is scrapping machines or otherwise doing something of more than usual interest, an account of the activity will be welcome by the news editor of this publication.



THE GRAPHIC

* ARTS IN *

WASHINGTON

USED MACHINERY CEILINGS AMENDED

To encourage the sale of older types of used machines and provide an incentive for rebuilding at a time when most of the newer second-hand models have been put into use by industry, the Office of Price Administration has amended Price Regulation No. 136, effective April 10, 1943.

Two methods of setting a ceiling price are offered to the dealer in second-hand machinery.

The first method is the "flat ceiling" formula, which allows 85 per cent of the maximum price for the nearest new equivalent machine f.o.b. factory, for a reconditioned and guaranteed machine or part, or 55 per cent of the maximum price for the nearest new machine, for an "as is" or other machine not guaranteed nor rebuilt.

The second method is to take the maximum price for the nearest equivalent new machine and reduce it by the depreciation rate listed in a table now contained in the regulation from the date of acquisition when new to the date of sale.

When sellers use the depreciation rate method, they are required to furnish the buyer with a signed statement showing the name and address of the person who bought the machine when new, and the date of the sale.

The amendment also requires that sellers of used machines test the machine under pressure or power before he sells it as a guaranteed and rebuilt machine.

Printing and publishing machinery is to be depreciated at the rate of 9 per cent a year from date of first sale.

BITNER PROMOTED BY W.P.B.

The appointment of Harry M. Bitner, Pittsburgh publisher, as a deputy director of the Printing and Publishing Division of the War Production Board, has been announced by William G. Chandler, director.

Mr. Bitner has been working for W.P.B. since March 8 as a special consultant to Mr. Chandler, but will now take over supervision of newspaper and magazine problems. Deputy Director E. W. Palmer will continue to have general supervision of all printing and publishing problems.

A leave of absence was granted Mr. Bitner by his newspapers in Pittsburgh and Detroit, so that he could join the W.P.B. He has been in the newspaper business for forty years.

PUT IDLE MOTORS TO WORK

Every idle electric motor and generator will be located and put back into active service if the War Production Board is successful in its move to have industry list idle motors and make full use of its services in obtaining second-hand equipment.

Restrictions on purchase orders for new motors and generators imposed by Order L-221 are designed to insure full use of second-hand equipment.

To assist industry in locating idle motors the General Industrial Equipment Division has set up a used-motor unit. This unit has a file of 30,000 used motors and generators covering the entire country compiled from data received from dealers and industrial plants, and kept currently up to date.

The unit serves as a clearing house for idle motors and generators. It also reviews a large percentage of applications for priority ratings on new equipment and in many cases is able to give assistance in locating idle equipment.

"T" RATIOMS NOT TRANSFERABLE

The Office of Defense Transportation has pointed out that Certificates of War Necessity and "T" ration gasoline coupons may not be transferred along with the titles to trucks or other commercial vehicles.

Such action would directly violate the General Order O.D.T. 21, and may be punished by suspension or revocation of the certificates.

New operators receiving a motor vehicle through transfer must file an application for a Certificate of War Necessity immediately upon the transfer. Operators who already hold certificates must apply for revised certificates, using Form CWN-5-S if a single-unit operator or Form 5-F if a fleet operator. Failure to file such applications may result in suspension of certificates.

When trucks are sold, the certificates must be returned to the O.D.T. district office, and unused "T" coupons must be surrendered. Operators changing their location or substantially changing the nature of their business must inform local O.D.T. offices of such changes promptly.

FORM PD-1A IS REVISED

The War Production Board announced last month that priority form PD-1A had been revised, and that, effective April 15, no applications made out on the old forms will be accepted.

If you have been using PD-1A for preference ratings, you should obtain copies of the new form at the nearest W.P.B. district office. On the new forms, in the upper left-hand corner is the issuance date of 1-16-43 which will help you identify the new form. The old form bears the date 4-1-42.

WATCH CENSORSHIP REGULATIONS

A case has come to our attention recently which helps to emphasize the importance of watching out for censorship regulations when you are preparing any advertising matter for plants engaged in war work.

A St. Paul printer made six trips to a plant seventy miles away with a photographer, and produced seventy-three photographs to go into a book showing the facilities of the plant to do fine precision work on war orders.

Copy was written, and three complete dummies prepared. Then the customer took it to the Internal Security Division for a final okay, which, of course, that office would not grant.

Negatives, prints, copy, and layouts are all frozen for the duration, and the customer has been asked to pay several hundred dollars for a "dead horse," as the printer terms it.

Technically, the printer is not at fault in this case, but this should be a warning to those of you who do any work for war plants. Check even the most elementary points with the proper Government agency. It costs but a small amount in time and money to check before any work is done, and may save a customer for you.

MAGAZINES GIVEN ALTERNATIVE

An amended order L-244, effective April 1, allows the magazine publisher who uses less than 25 tons of paper a quarter to use one of two methods in arriving at his quota.

According to this amendment, these publishers may use the larger of the following amounts: 1. The amount he used in the corresponding calendar quarter in 1942, or, 2. Twenty-five per cent of the amount he used during the year 1942, but in neither case more than twenty-five tons each quarter.

BLACK INK TONERS RESTRICTED

Conservation Order No. M-53, as amended April 24, prohibits the use of any oil-soluble toner in any black ink, or any form of toner in news ink, but it provides that an inkmaker may use any oil-soluble toners in the production of black inks other than news inks, if the toners were in his inventory prior to March 30, 1942.

G.P.O. REVISES LIST

Persons who have hitherto received periodical lists of new documents issued by the Superintendent of Documents of the Government Printing Office will be obliged to notify the G.P.O. that they wish their names continued on the mailing list.

A recent notice reads: "The Office of War Information has ordered all Gov-

Current News and The Bible

By Deacon Clearsight

MADAME CHIANG KAI-SHEK has received pages of newspaper notice during her recent speaking itinerary in this country. Newspapers have featured the fact that she was taught Scripture as a child; that her mother had a special room of prayer in which she consulted God about matters pertaining to her family and community; that Madame Chiang's father required Generalissimo Chiang to become a Christian before he would consent to the marriage of Chiang to his daughter; that Chiang became a devout follower of Jesus Christ because of the teaching of his mother-in-law, and, like his wife, is a daily student of Scripture whose teachings he applies to his own life and to the administration of affairs of State.

SCRIPTURAL instructions and examples are here quoted:

"Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy might. And these words which I command thee this day shall be in thy heart, and thou shalt teach them diligently unto thy children."—DEUTERONOMY 6: 5-7. (Jewish Version.)

"Calling to mind that faith which is in thee unfeigned, which also dwelt first in thy grandmother Lois, and in thy mother Eunice, and I am certain in thee also."—II TIMOTHY 1:5. (Catholic Version.)

"But continue thou in the things which thou hast learned and hast been assured of, knowing of whom thou hast learned them; and that from a child thou hast known Holy Scriptures which are able to make thee wise unto salvation through faith which is in Christ Jesus."—II TIMOTHY 3:14, 15. (Protestant Version.)

(This item, syndicated by The Inland Printer, may be freely reprinted by other publications, giving due credit.)

ernment departments and agencies to reduce the distribution of Government periodicals, reports, and publications to the absolute minimum compatible with the prosecution of the war."

TWO-WAY POST CARDS

Providing space for messages making a round trip to men in the service and back, a new double post card has been placed on the market by James Gray, New York City.

The cards are called "Round Trips" and can be used by civilians to write a message on their half of the card, and send them to men in the service, who tear off their half and write a return message. It is claimed that this idea will encourage more people to write more often to sailors and soldiers.

G.P.O. REORGANIZES OPERATIONS

Here's big news: One printing establishment has issued a law that "every requisition accepted for printing shall be performed within the time limit specified in such requisition."

The above is part of an executive order issued by Public Printer A. E. Gie-gengack in which procedure in the Government Printing Office has been revised to make effective the law of specified delivery of products to customers.

The principal means of making the law workable was the establishment of a planning department with divisions of typography and design, planning service and commercial and plant planning.

With the issuance of the executive order, an announcement was made that Robert A. Ritter, formerly superintendent of planning, was named the new production planning assistant to the Public Printer. Reporting to him will be: Philip L. Cole, director of planning service; Grover W. Tribble, director of plant planning; Raymond E. Lecraw, director of commercial planning, and Frank H. Mortimer, director of typography and design.

The contract progress section of the division of contract planning is the part of the Government Printing Office with which all commercial printing and lithographic plants will deal in the future according to the line-up of duties.

The duties of this contract progress section include, securing of information on status of work being done by commercial sources; preparation of periodic reports on compliance with schedules, and special reports on plants to officials responsible for the planning or procuring of any printing from commercial sources.

The inspection section of this department will check on work in progress in commercial plants, will approve production plans for printing and binding at such plants, and will issue instructions concerning wrapping and shipping of products, in addition to certifying completion and delivery of work at the contractor's plant. Reports will also be made from time to time concerning "conditions existing among firms having contracts with the Government Printing Office."

According to the reorganization of functions, the various branch warehouses of the G.P.O., in Atlanta, Chicago, Dallas, New York City, and San Francisco have been placed under the jurisdiction of the Deputy Public Printer. These branch warehouses will have actual supervisory responsibilities connected with production of Government printing in their respective areas.

The purpose of the reorganization order is "to effect control over the planning, production, procurement, and delivery of printing, and to fix responsibility for the performance of work within the time specified by Federal departments requisitioning printing."

The order provides that in the event that production of work in the plant of the G.P.O., or its procurement from commercial plants cannot be guaranteed "in time to meet the stated needs

of the requisitioning department, a waiver shall be granted authorizing such agency to procure the work from other sources."

It is provided that in each such case, a written statement shall be made citing the reasons for issuance of the necessary waiver.

OFFER FOLDER ON COLOR

Copies of a folder, titled, "Coloright Inks," are being distributed by the Eagle Printing Ink Division of the General Printing Ink Corporation. The folder

ANNOUNCE AYER AWARDS

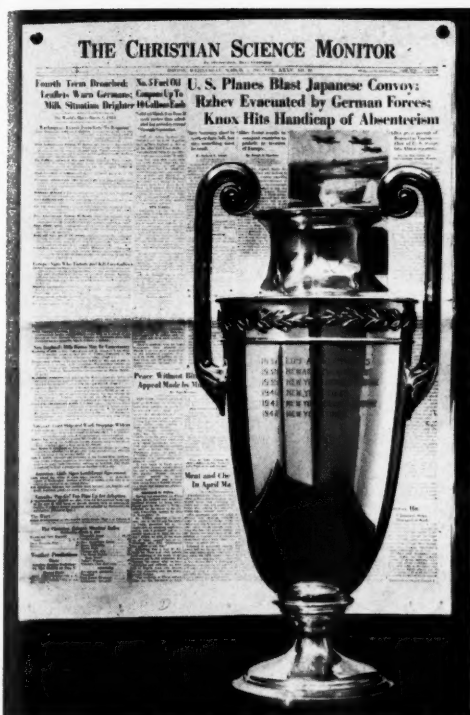
Excellence of typography, makeup, and presswork were the determining factors which led judges to select *The Christian Science Monitor* as winner of the F. Wayland Ayer Cup in the thirteenth annual exhibition of newspaper typography conducted by N. W. Ayer & Son, of Philadelphia. The *Monitor* won honorable mentions in 1939, -40, and -42.

More than 1,000 entries of English language newspapers were studied by judges, Will Rogers, Jr., editor and publisher of *Beverly Hills Citizen*; Sergeant

In the tabloid class, regardless of circulation, *PM*, New York City, was awarded first place. Honorable mention was given to *Newsday*, Hempstead, Long Island.

EDWIN F. CORBIN DEAD

Edwin F. Corbin, vice-president of the Meredith Publishing Company, Des Moines, Iowa, died Sunday, April 4. He had been active in the affairs of the company in his capacity of editorial director until illness interfered last January, at which time he moved to Tuc-



The *Christian Science Monitor*, winner of the F. Wayland Ayer cup symbolizing the paper judged best in 13th Annual Exhibition of Newspaper Typography, conducted by N. W. Ayer & Son



Winning papers in the 50,000 and over circulation group of the exhibition, held in Philadelphia. Left: Third Honorable Mention, New York *Herald Tribune*; Center: First Honorable Mention, New York *Times*; Right: Second Honorable Mention, Los Angeles *Times*

contains a check-list and swatches of eighteen hues adapted to all forms of printing and advertising. Officials of the company say that these hues represent the most popular colors as determined by consumer tests and sales records.

VETERAN RETURNS TO OFFICE

Gifford Booth, of Grit Printing Company, Wichita, Kansas, who had formerly served as president of the Printing Industry of Wichita, was recalled to serve in the same capacity because younger men who might have served have been called to the armed forces of the U. S. A.

Other officers elected include: vice-president, L. K. Prather, The Printcraft Shop; secretary, John J. Horner, Horner Print; treasurer, Dee Allen, Wichita Eagle Press. Directors are Robert Aitchison, McCormick-Armstrong Company; Monteith McCormick, Southwest Paper Company; and Harry Horner, Horner Print.

Joe McCarthy, managing editor of *Yank*, an army newspaper for enlisted men; Prof. O. W. Riegel, of the Lee Memorial Journalism Foundation of Washington and Lee University; and E. F. Trotter, managing editor of *Printing*.

First honorable mention was awarded to the *New York Times* in the standard-size papers of more than 50,000 circulation. Second honorable mention went to *Los Angeles Times*, and third, to *New York Herald Tribune*.

In the 10,000 to 50,000 circulation classification, the winners were: first, Rutland, Vermont, *Herald*; second, *Jersey Journal*, Jersey City; third, *Post-Bulletin*, Rochester, Minnesota.

In the standard-size papers of less than 10,000 circulation awards of honorable mention were given to: first, Troy, New York, *Record*; second, *Cape Cod Standard Times*, Hyannis, Massachusetts; third, Bradford, Pennsylvania, *Era*.

son, Arizona, where he sought to regain his health. He returned to Des Moines last month.

He was born in Mitchellville, Iowa, sixty-two years ago, and after moving to Des Moines in 1900 became associated with E. T. Meredith in the publishing business. He served in various capacities during his connection of about forty years, having been an executive in the business office, the advertising, circulation, and editorial departments. It was in 1931, that he became vice-president of the company in charge of advertising sales and promotion, in addition to becoming the editorial director.

GERMAN PAPERS "LIQUIDATED"

Over a hundred newspapers and 1000 other periodicals in Germany have been suspended for the duration of the war and their editorial and mechanical staffs drafted into military service or munitions plants, according to a report received from Stockholm, Sweden.

GENERAL PRINTING INK CORPORATION SPONSORS BOOK TELLING EXPERTS' VIEWS ON WARTIME TRENDS

© TRENDS OF THE GRAPHIC ARTS industry during wartime are discussed in a twenty-four-page and cover book, which is the thirteenth of the series of printing and advertising clinics sponsored by General Printing Ink Corporation.

In his introductory remarks, Herbert Kaufman, director of the clinics, said that instead of holding meetings to which authorities were invited to express their opinions orally, the leaders were invited to write their ideas, recommendations, information, and thoughts "affecting the advertising and printing industries."

Six articles appear in the printed presentation covering outlooks in the composing room; in the photoengraving business; availability of printing ink and paper; printing presses in wartime and post-war possibilities; and the bindery outlook.

Robert L. Leslie, who presented the "Composing-room Outlook," directed attention to the fact that the typesetting industry has not been affected by shortage of materials; that buyers of typesetting "are getting out of the 9 A. M. habit" which called for deliveries of work at 9 A. M., which change, he said, was a help to the industry; that no new display faces have appeared during the war, which helped the industry rather than hindered it because customers must use what is on hand.

The big problem, the writer said, was scarcity of skilled and unskilled workers. One solution he suggested was to "get used to having women do men's work at men's rate of pay."

Louis Flader, commissioner of the American Photo-Engravers Association, in viewing the photoengraving outlook, referred to shortages, curtailments, and restrictions in the industry which no one can escape. He avoided predictions because he said there is no guarantee that conditions will remain static.

Notwithstanding limitations in the use of copper and zinc, and curtailments in chemicals and photographic film, "the situation has been met in various ways including the discovery of suitable substitutes," and "as far as is known no one has been unable to get such photoengravings as were needed."

He said that there was no shortage of skilled labor in the photoengraving industry, and little to fear in that direction, and there are no restrictions on the use of photoengravings.

William F. Talbot, of General Printing Ink Corporation, in reporting on the availability of printing ink, said that a year ago questions were asked about raw materials but that these questions have been answered because substitutes have been found. He referred to various official conservation orders of raw materials, and reports specifically on twenty-four chemicals.

Comments on the book-paper situation were credited to S. D. Warren Company, and not to any individual.

Mention was made that two years ago warnings of imminent shortages "were based on calculations that set the overall demand for paper and paper board at twenty-six million tons a year." Actual demand in twelve months "that represented an all-time peak was approximately seventeen and one-half million tons."

The comment was made that current calculations are based on more realistic considerations. Transportation, service, and quality problems are being solved by the industry, the survey indicates.

Harry A. Porter, vice-president of Harris-Seybold-Potter Company, in his survey of printing presses in wartime and post-war possibilities, said that press manufacturers have converted their facilities to the production of goods for war, but that they continue to supply parts for equipment that must be maintained.

He said that the manner in which the graphic arts had adapted itself to war conditions and met every obligation "is winning respect and a place of ever-increasing importance in the war effort." Concerning his view of post-war conditions, he predicted that there will be "greater opportunities than ever for printing and the printed message."

The bindery outlook was presented from the viewpoint of Jack Sloves, of Sloves Mechanical Binding Company. He referred to the shortage of stitching wire, loose-leaf parts, and particularly, "the biggest single commodity sold by the graphic arts—labor."

According to his estimate, "half of the total volume of work turned out in pamphlet binding is directly concerned with war effort." He suggested that "one of the most important ways in which the buyer can cooperate with suppliers is in securing and extending priority ratings."

He concludes his analysis of the bindery situation by saying that "one fact remains unquestioned, the industry can bind any book you have; it can continue to supply bindings with the effectiveness and utility that you have come to expect."

Copies of the book containing the "surveys" may be obtained from the General Printing Ink Corporation.

CHICAGO SCRAP PRICES

Waste Paper	Per 100 Lbs.
Miscellaneous Mixed	\$0.20 @ \$0.30
No. 1 Mixed Clean	.30 @ .40
Box Board	.25 @ .35
White News Blanks	1.10 @ 1.15
No. 2 Book Stock	.30 @ .40
Old Containers	.50 @ .55
No. 1 White Shavings	1.60 @ 1.75
Folded News	.40 @ .50
No. 1 Book Stock	.60 @ .70
Metal	Per Lb.
Lead Scrap	5c
Old Zinc	4¾c @ 5c
No. 1 Heavy Copper	9¼c @ 9½c
No. 2 Heavy Copper	8¾c @ 8½c

COTTRELL HONORED BY ARMY-NAVY

Charles P. Cottrell, Jr., president of the C. B. Cottrell and Sons Company, Westerly, Rhode Island, accepted the Army-Navy "E" flag award from Lieutenant-Colonel Charles Wayne Kerwood, who represented the United States Army at ceremonies held on the company's grounds, April 9.

In the presentation speech, Colonel Kerwood referred to the high honor which the flag represented. He said that it was because of the achievements of the firm in the manufacture of war equipment that the honor was being bestowed. He referred to the conversion of the big plant from the manufacture of printing presses to making machinery for conducting successful warfare, and called the Cottrell plant a "forge of war."

Lieutenant James F. Morgan, of the United States Navy, presented to the employees of the company the "E" pins which, because of the award, they are entitled to wear as a mark of distinction for work well done. Frederick W. Boulter, for forty-six years an employee of the firm, accepted the pins on behalf of the workers.

Judge Herbert W. Rathbun, who presided as master of ceremonies, paid tribute to the wisdom, character, and achievements of the late Charles P. Cottrell, founder of the company.

SCRAP FIFTY TONS OF PRESSES

Knowing the need for scrap steel, the Harris-Seybold-Potter Company recently scrapped several obsolete Harris presses that had been held in storage in Chicago. The scrap drive benefited to the tune of about fifty tons of metal.

Scraping operations were carried out under the direction of J. L. Bluemer, district service manager of Harris' Chicago office, and J. G. Sheldon, field representative of W.P.B.

H. A. Porter, vice-president in charge of sales, threw the first sledge hammer, while William Guy Martin, vice-president and Chicago district sales manager, looked on.

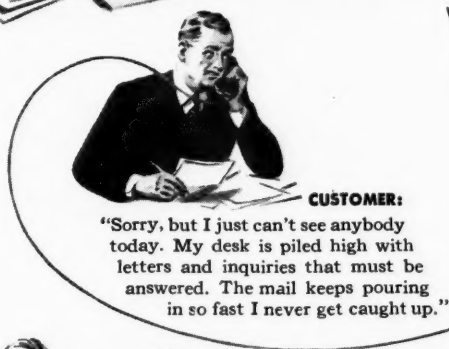
FREDERIC W. GOUDY SPEAKS

Frederic William Goudy, who celebrated his seventy-eighth birthday anniversary recently, was guest speaker at The Grolier Club, New York City, April 21, the occasion being the opening of an exhibition of specimens of his work.

In his address, Mr. Goudy referred to the necessity of a type designer knowing the forms of letters used in the past, besides the fundamentals of type designing, in order to give expression to creative artistry. He referred to the elements that must be combined in order to produce art in a type face, which elements he named as being "clarity, legibility, pleasure, and beauty."

Following Mr. Goudy's address, members and guests of the club viewed the exhibition, which included the 106 type faces designed by him; two covers of THE INLAND PRINTER for February, 1898, and June, 1900, and numerous other specimens of Goudyanna.

THE INLAND PRINTER for May, 1942



CUSTOMER:

"Sorry, but I just can't see anybody today. My desk is piled high with letters and inquiries that must be answered. The mail keeps pouring in so fast I never get caught up."

PRINTER:

"Several of my other customers were in the same boat, Mr. Jones. But I found a way to help them answer correspondence quickly and accurately. Let me come over and show you what it is."

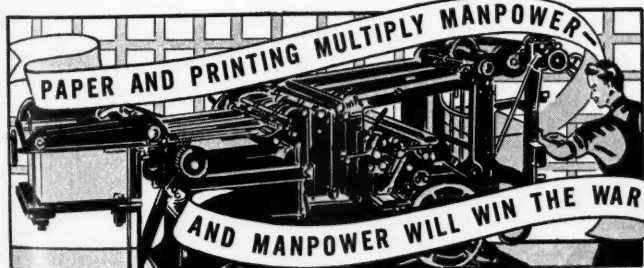


PRINTER:

"This new little Hammermill book by Robert E. Ramsay will help you answer today's mail today. It's full of suggestions for speeding up correspondence, routing letters promptly, organizing files to get information in a hurry. I can easily adapt these ideas to your problem."

YOUR CUSTOMERS,

busy with war production, should not be tied down to desks loaded with unanswered correspondence. Use "Very Promptly Yours" to show them how they can clear their desks for action. You'll get the printing orders that result.



USE THIS VALUABLE COUPON TODAY

Hammermill Paper Company, Erie, Pa.

Please send me one copy of "Very Promptly Yours." After looking it over, I'll let you know how many I need for distribution to my customers.

Name.....

Position.....

(Please attach to your business letterhead) (IF—May)



For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"



"Well, Start This Car! I'm in a Hurry!"
 "You—Motorman! What's all the delay?"
 "We don't leave here till 8:45. It's only 8:41 now."
 "But confound it! I have a very urgent—"
 "Take it easy, Mister. My schedule's laid out so I can pick up the most people along my route. That's why you ride for a dime instead of a buck."
 "I'll gladly pay—Ah! You've finally started. Now step on it! Don't stop for anybody! I simply MUST get there at once!"
 "What about the crowd waitin' on this next corner?"
 "Let them wait! I tell you my appointment—"
 "Are YOU kiddin', Mister?"

**BUY U. S. WAR BONDS
AND STAMPS**

NO...WE'RE NOT KIDDING! Conversations like this occur every day between plate buyers and photo-engravers.

It's hard for advertisers to see why their plates must sometimes wait for others. They forget that every cut rushed through on a special plate—instead of being efficiently ganged with other negatives—wastes METAL, CHEMICALS, MAN-POWER. It's like running a street car for just one passenger.

Help to conserve war-restricted photo-engraving supplies—help our industry meet war-time labor shortages these three ways: 1. Avoid needless "panic orders" by planning ahead. 2. Extend your normal delivery time. 3. Educate your clients, helpers, bosses to eliminate rush jobs. Haste makes waste. And waste never won a war.

SUPERIOR ENGRAVING COMPANY

215 WEST SUPERIOR ST.

CHICAGO

P.S.

★ Here at Superior, under one roof, one responsibility, you can get SUPERIOR layouts, artwork, photography, photo-retouching, engraving and ad setting. Call Superior 7070.

December 7th, 1787,

was the date on which the *first* of the Original Thirteen States Ratified the Constitution of the United States. This state was Delaware. It required two and a half years for the complete ratification by all Thirteen States.

For one hundred and fifty-three years the Constitution has stood as a guardian of individual liberty and the supreme law of this land. Benjamin Franklin, statesman, was one of the promulgators and signers of the Constitution, and as the Country became the Mother of the exile, the

refugee, and the homeless, so Franklin became the Patron Saint of Printing, and Printing became the Bridge of Time over which the History of the Universe passes. It educates and unites, or destroys, the peoples of all nations. December 7th, 1787, was constructive. December 7th, 1941, was destructive. Both were momentous in our history—both were recorded for all time through printing.

Down deep in every printing press is the part that makes it tick—the *rollers* that distribute the ink.

*They may give you a press with the latest kinks
And type of the newest design,
You may have the choicest of paper and inks
And cuts that are really fine.
They may give you copy so snappy and good
It will draw dollar bills from their fold.
But you cannot make good as a pressman should,
If your rollers are too darned old.*

GOOD ROLLERS CREATE GOOD IMPRESSIONS

BINGHAM BROTHERS COMPANY

ROLLER MAKERS SINCE 1826



NEW YORK.....406 PEARL ST.
PHILADELPHIA.....521 CHERRY ST.
GARWOOD, N. J.....648 SOUTH AVE.
ROCHESTER.....980 HUDSON AVE.
BALTIMORE.....131 COLVIN ST.

LAST YEAR'S BONDS GOT US STARTED

THIS YEAR'S BONDS

ARE TO WIN!

★ Last year saw nearly 30,000,000 workers voluntarily buying War Bonds through some 175,000 Pay-Roll Savings Plans. And buying these War Bonds at an average rate of practically 10% of their gross pay!

This year we've got to top *all* these figures—and top them handsomely! For the swiftly accelerated purchase of War Bonds is one of the greatest services we can render to our country . . . and to our own sons . . . and our neighbors' sons. Through the mounting purchase of War Bonds we forge a more potent weapon of victory, and build stronger bulwarks for the preservation of the American way of life.

"But there's a Pay-Roll Savings

Plan already running in my plant."

Sure, there is—but how long is it since you've done anything about it? These plans won't run without winding, any more than your watch! Check up on it today. If it doesn't show substantially more than 10% of your plant's pay-roll going into War Bonds, it needs winding!

And you're the man to wind it! Organize a vigorous drive. In just 6 days, a large airplane manufacturer increased his plant's showing from 35% of employees and 2½% of pay-roll, to 98% of employees and 12% of pay-roll. A large West Coast shipyard keeps participation jacked up to 14% of pay-roll! You can do as well, or better.

By so doing, you help your na-

tion, you help your workers, and you also help yourself. In plant after plant, the successful working out of a Pay-Roll Savings Plan has given labor and management a common interest and a common goal. Company spirit soars. Minor misunderstandings and disputes head downward, and production swings up.

War Bonds will help us win the war, and help close the inflationary gap. And they won't stop working when victory comes! On the contrary—they will furnish a reservoir of purchasing power to help American business re-establish itself in the markets of peace. *Remember, the bond charts of today are the sales curves of tomorrow!*

You've done your bit  **Now do your best!**

THIS SPACE IS A CONTRIBUTION TO AMERICA'S ALL-OUT WAR EFFORT BY
THE INLAND PRINTER

Design

America is no speculation . . . Invest in War Bonds

BEFORE LETTERHEAD CLINIC ANALYSIS →



for
profitable
letterhead
selling!

← AFTER LETTERHEAD CLINIC ANALYSIS



The *free* business-building plan offered by The Letterhead Clinic is *not* just a promotional stunt to sell paper. It's a down-to-earth and complete but simple plan that will actually help you get letterhead business on a profitable basis. As a printer recently wrote:

"I wish for you to know that your Letterhead Clinic is of more help to me than anything I have experienced heretofore. Your frank criticism and very helpful suggestions for the correction of faults in design cannot be surpassed."

The "before" and "after" illustrations above dramatically demonstrate how The Clinic's scientific analysis service enables you to effect design changes which win customer approval . . . and, most important, profitable orders! • Don't miss out on this opportunity. • The Clinic's business-building plan is *free*! Read all about it in the *free* 24-page book that the convenient coupon will bring to you by return mail.

Permanized Papers



THE LETTERHEAD CLINIC
Whiting-Plover Paper Company
2 Whiting Road, Stevens Point, Wisconsin

Send your *free* book that will tell me how The Letterhead Clinic's *free* business-building plan can help me obtain letterhead business on a profitable basis.

Name _____

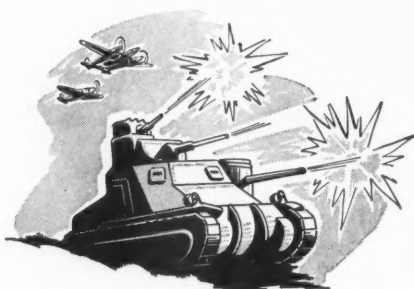
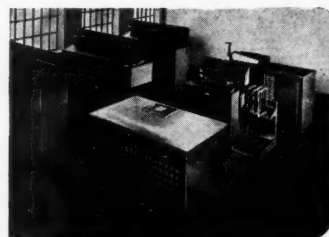
Position _____

Please attach to your BUSINESS letterhead. This offer restricted to Printers in the U. S. A.



YOUR COMPOSING ROOM AND THE WAR

The war means shortages on the Home Front . . . both of materials and manpower. Until the war is over, your composing room will suffer more and more from lack of sufficient and well qualified labor. It is important, therefore, that it be arranged and equipped in the most efficient manner. Hamilton equipment offers the solution by making possible good arrangement and providing compositors with opportunities to work productively ALL THE TIME.



Hamilton's large steel plant is devoted almost entirely to war production . . . a job we are proud to do. We are still able to supply you with all regular wood items, however, and also have quite a good stock of steel items available which can be supplied in accordance with the W. P. B. limitation order.

See your Hamilton dealer for full information about the Hamilton items available and how they will help you meet the war-time problems.

HAMILTON MANUFACTURING COMPANY • TWO RIVERS, WIS.



Don't Try To Expand a Challenge Hi-Speed Quoin *BEYOND* Its Limit

● Just an easy turn of the key is all that's needed to lock these direct-expanding quoins absolutely *tight*. A Hi-Speed will not "give"—and if you keep on twisting the key after the quoin has reached its limit, you only cause undue wear on the teeth of both the quoin and the key. So take it easy! Take care of what you have!

THE CHALLENGE MACHINERY CO.

Main Office and Factory: 1927 50th ANNIVERSARY 1947 Eastern Sales Office: GRAND HAVEN, MICH. 50 Church St., NEW YORK

We are in the UNFORTUNATE POSITION . . .



We are in the unfortunate position of not being able to take immediate care of ALL the orders for our Millers Falls and Gibraltar Onion Skins at the present time. However, we urge you to

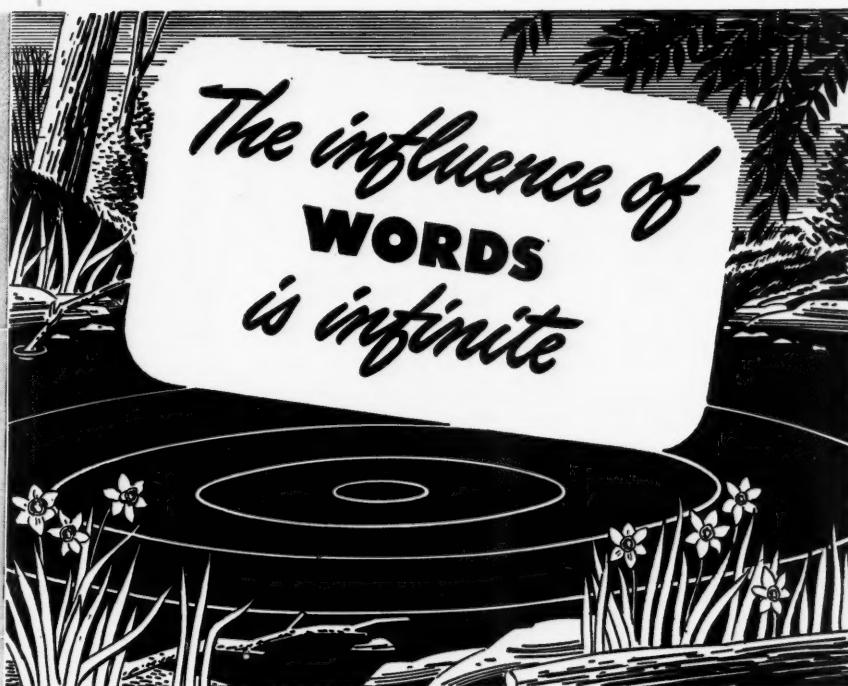
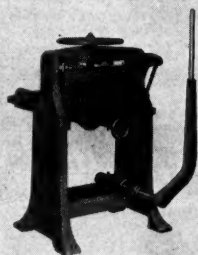
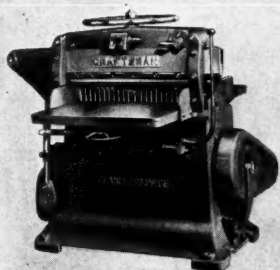
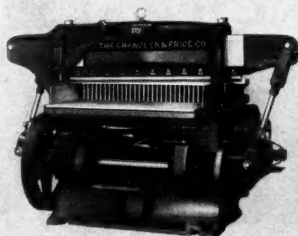
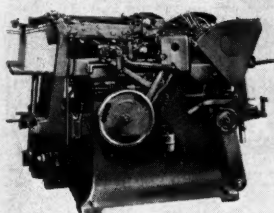
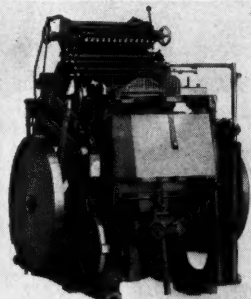
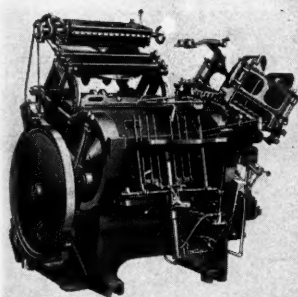
USE MORE THIN PAPERS

in order to save postage, to save typing time, and to save filing space. Use our famous Millers Falls thin papers if you can get them—if not, use the best grade available. Even before the war, more firms were using more thin papers for forms and correspondence. Today—thin papers offer more advantages than ever.

NOTE: We have a limited supply of Millers Falls and Gibraltar ONION SKIN Sample Books available.



MILLERS FALLS PAPER CO.
MILLERS FALLS, MASS.



LIKE a pebble tossed in a pond, the influence of words radiates in an ever-widening circle.

The influence of words is infinite.

Printing gives wider circulation to words. Books and pamphlets are printed to help win the war. Official forms and blanks are needed to administer the war activities of government and industry. Leaflets and circulars are necessary to inform the people of how to do their share.

The printing press is an essential, vital tool for Victory.

★ ★ ★

In spite of the need, no new printing machinery is now being produced, except upon government orders. At Chandler & Price, all of our facilities are engaged in the production of materiel of war. But you who operate Chandler & Price equipment purchased in peace times can keep this equipment working profitably if you will maintain it carefully, lubricate it regularly, anticipate repairs and make them promptly. In this, you will help contribute printing's share toward Victory.



THE CHANDLER & PRICE COMPANY

CLEVELAND, OHIO

Printing Presses and Paper Cutters

OHIO KNIVES

OK BLACK ARROW TRIMMER KNIVES

A special heat treatment of the steel assures you of extra long life between grinds and a tough edge for all kinds of cutting.

OHIO KNIFE CO. • CINCINNATI OHIO



COLOR IS LIFE

COLOR into life is woven
From a formula well chosen
By the Gods whose gifted
talents
Rule our Planet's path in
space.

Give us then the strength and
foresight
To Hold this gift an earthly
birthright
And in a spirit just and up-
right,
Spread more Color every place.

*And There Is Life In
S. & V. Colors—
Available In All Shades*



Sinclair and Valentine Co.

MAIN OFFICE AND FACTORY: 611 WEST 129th STREET, NEW YORK, N. Y.

Atlanta Boston Cleveland Detroit Jacksonville Los Angeles Nashville Philadelphia
Baltimore Charlotte Dallas Havana Kansas City Miami New Haven New Orleans San Francisco
Birmingham Chicago Dayton

INKS

FOR SHARP IMPRESSIONS
In Litho-Offset and Printing
FOR METAL DECORATING

Get Varnishes and
Dryers, too, from **Gaetjens, Berger & Wirth, Inc.**
35 YORK ST., BROOKLYN, N. Y. • 538 S. CLARK ST., CHICAGO

ROTARY PRESSES

for Lithographers, Printers, Newspaper Publishers. Also Presses
for Folding Box Manufacturers. Tell Us Your Requirements

WALTER SCOTT & CO., INC., PLAINFIELD, N. J.

AMSCO CHASES

ELECTRIC-WELDED • SQUARE AND TRUE • ABSOLUTELY GUARANTEED
SOLD BY ALL DEALERS

AMERICAN STEEL CHASE COMPANY
31-31 Forty-Eighth Avenue, Long Island City, New York

ENGDAHL BINDERY

EDITION BOOK BINDERS

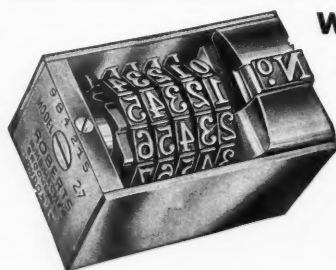
"Books Bound by Us Are Bound to Satisfy"

1056 West Van Buren St., Chicago, Ill.

Telephone Monroe 6062

Make 'em Last— Keep 'em Running

Always take proper care of your num-
bering machines—especially these days,
to insure longer life and accurate per-
formance: 1—clean; 2—oil; and 3—
adjust. You can do it or we will recon-
dition—all makes—at nominal cost.
Let us help "Make 'Em Last."



UNCONDITIONALLY GUARANTEED

Investigate our Reconditioning Service . . . and liberal trade-in allowance . . . extra discounts in quantities.

ROBERTS NUMBERING MACHINE CO., 694-710 Jamaica Ave., Brooklyn, N. Y.

WHEN YOU MUST . . .

Replace With ROBERTS

Model 27—5-Wheel **\$7²⁰** each
\$12 Less 40% . . . **net**

Model 28—6-Wheel **\$8⁴⁰** each
\$14 Less 40% . . . **net**

Roman or Gothic style figures.
Forward or backward action.
Efficient direct drive in all.

THE INLAND PRINTER

Volume 111 • May, 1943 • Number 2

PUBLISHED MONTHLY BY TRADEPRESS PUBLISHING CORPORATION

Horace T. Hunter, President
John R. Thompson, Vice-President and Treasurer
J. L. Frazier, Secretary

309 WEST JACKSON BOULEVARD, CHICAGO, ILL., U. S. A.

THE INLAND PRINTER furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

SUBSCRIPTION RATES

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When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Avoid possible delay by remitting promptly.

FOREIGN SUBSCRIPTION AGENTS

Fidelity Circulation Company of Canada, 210 Dundas Street West, Toronto, Ontario, Canada.

S. Christensen, Box 536, Montreal, Quebec, Canada.

The MacLean Company of Great Britain Ltd., Quadrant House, 55 Pall Mall, S. W. 1, London, England.

Wm. Dawson & Sons, Cannon House Pilgrim Street, Ludgate Circus, London, E. C., England.

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Harry S. Tomita, P. O. Box 1230, Honolulu, Territory Hawaii.

H. B.

Rouse

ACCURATE composing room tools give maximum production from every man-hour. Write for catalog of ROUSE Time-Saving equipment.

& COMPANY

2218 NORTH WAYNE AVENUE, CHICAGO, ILLINOIS

To Keep 'em Flying! Buy War Bonds!

**RAISED PRINTING COMPOUNDS
INKS, MACHINERY (HAND AND AUTOMATIC)**

25 Years' Experience at Your Service.

THE EMBOSSOGRAPH PROCESS CO., INC.

251 WILLIAM ST., NEW YORK, N. Y.

BOOKS FOR PRINTERS, By Fred W. Hoch

Production Standards and Economic Cost Values for Printers. \$5.00
64 pages, 6 by 9 1/4 inches, 72 reference tables, 8 forms and diagrams, indexed for 62 operations, economic hour cost rates for 42 cost centers.

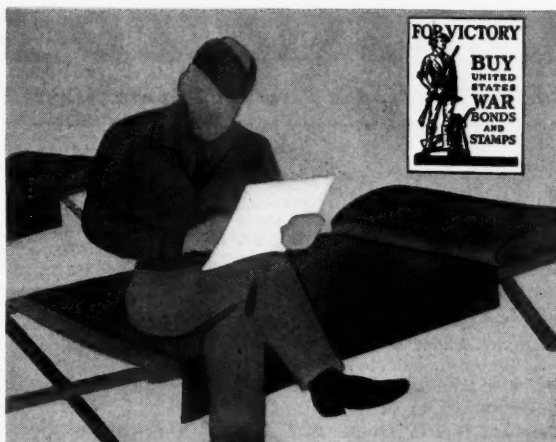
Estimating Graphs for Printers. \$3.00
16 pages, 8 1/4 by 11 inches, 13 full page graphs.

Handbook for Pressmen. \$3.00
236 pages, 6 by 9 1/4 inches, 35 charts, 26 illustrations, 24 reference tables, 1085 index references.

Pressroom Problems and Answers. \$3.00
272 pages, 6 by 9 1/4 inches, 334 problems discussed and answered, 637 operations, terms and processes indexed under 17 reference headings.

Standard Book on Estimating for Printers. \$3.75
268 pages, 6 by 9 1/4 inches, 97 reference tables, 26 diagrams and forms, 7 graphs and computing charts.

Order through The Inland Printer Book Department



**IN TRAINING, THE KID'S
GAINING SAVVY ON
NUMBERING FOR PROFIT**

Dear Pop:

If it's true there's safety in numbers, this camp is safer than a composing room. Never saw such a terrific gang of rookies! Why, this bunch alone makes the days of Hirohitler numbered.

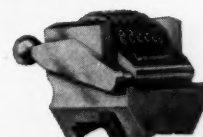
Boy! What equipment for counting out the Jap—Automatics, Springfield, Garands, Tommies—and all the arms kept in top shape constantly. Of course, that takes a little doing, but it's worth it. You clean and oil your equipment a few minutes after using and it stays deadly for years.

I get an awful kick out of that, Pop, because it's just what you've been holler- ing about our Wetter Numbering Machines —"Keep them clean and light-oiled, and the Wetters will last indefinitely". This time I've got a swell example. How many U. S. Bonds have you bought since I left?

See you soon *The Kid*



Wetter Lock-Wheel
One of many models



Wetter Rotary
One of many models

WETTER NUMBERING MACHINE CO.

ATLANTIC AVE. & LOGAN ST., BROOKLYN, N. Y.

Sold by all dealers and branches

AMERICAN TYPE FOUNDERS

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

79

3690

CLASSIFIED BUYERS' GUIDE

Consult This Index First for Advertisers in This Issue—Check the Want Ads in These Pages

	PAGE		PAGE		PAGE
Aetna Paper Mills.....	22	Greenlee Company	81	Munising Paper Co., The.....	80
American Roller Co.	82	Hamilton Mfg. Co.	76	Northwest Paper Company.....	7
American Steel Chase Co.	78	Hammermill Paper Co.	71	Ohio Knife Co.	78
American Type Founders.....	12	Harris-Seybold-Potter Co.	14	Oxford Paper Company.....	4
Beckett Paper Company.....	2	Howard Paper Mills.....	8, 9	Port Huron Sulphite & Paper Co. ...	81
Bingham Brothers Company.....	73	International Paper Co.	15	Roberts Numbering Machine Co. ...	78
Challenge Machinery Co.	76	International Printing Ink.....	82	Rosback, F. P., Co.	20
Champion Paper & Fibre Co.....	Second Cover	Intertype Corporation.....	Back Cover	Rouse, H. B., & Co.	79
Chandler & Price Co.	77	Kelly, E. J., Company.....	16	Rutherford Machinery Division.....	6
Chillicothe Paper Co.	16	Kimberly-Clark Corp.	18	Scott, Walter, & Co.	78
Classified Buyers' Guide.....	80, 81	Lanston Monotype Machine Co.	11	Sinclair & Valentine Co.	78
Consolidated Water Power & Paper. 13		Linweave Association	10	Superior Engraving Co.	72
Cottrell, C. B., & Sons Co.	19	Ludlow Typograph Co.	1	United States Envelope Co.	81
Cromwell Paper Co.	Third Cover	Maxwell Paper Mills.....	21	Vandercook & Sons.....	16
Embossograph Process Co., Inc.	79	Mead Sales Company.....	16, 17	Wetter Numbering Machine Co.	79
Engdahl Bindery	78	Megill, Edw. L., Co.	80	Whiting-Plover Paper Co.	75
Gaetjens, Berger & Wirth, Inc.	78	Mergenthaler Linotype Co.	23		
General Electric Co.	5	Miller Falls Paper Co.	76		
General Printing Ink Corp.	6	Miller Printing Machinery Co.	3		

This index is checked for accuracy but no responsibility is assumed for errors or omissions

RATES FOR CLASSIFIED ADVERTISEMENTS

● **By the Month:** Under Situations Wanted, only 50 cents a line—minimum, \$1.50; other classifications, only 65 cents a line—minimum, \$1.95. (Replies to keyed ads forwarded daily when received — no extra charge.) Terms: Cash with order.

● **By the Year:**—the rate is still lower, and you automatically get **THE INLAND PRINTER** monthly (regularly \$4 by subscription): First three lines, \$22.50 a year when paid in advance; each additional line, \$6.00 a year. **No display or cuts.**

Figure 38 characters in a line, including spaces, punctuation, address or box number. To avoid delay in insertion, and in view of small amount usually involved, please enclose check with order.

● **Display:** 1 tl. 3 tl. 6 tl. 12 tl.
 1/2 inch.... \$ 9.00 \$ 8.25 \$ 7.50 \$ 6.75
 1 inch.... 15.00 13.50 12.00 11.00
 2 inches.. 27.00 25.00 23.00 21.00
Closing Date: 26th of preceding month.

BROKERS

● **MAY BROS.**, Binghamton, N. Y.
 Established 1914. Newspapers bought and sold without publicity.

BRONZING MACHINES

MILWAUKEE BRONZERS — for all presses. Some rebuilt units. C. B. Henschel Mfg. Co., Milwaukee, Wis.

CALENDARS AND CALENDAR PADS

WHOLESALE CALENDARS to printers. Do your own imprinting. Advertising Novelties, Fans, Book Matches. Write for particulars. Fleming Calendar Co., 6540 Cottage Grove Ave., Chicago, Ill.

CALENDAR PADS—67 Styles and Sizes. Write for catalog. Calendar backs for advertising, sheet pictures. Wiebush Calendar Imptg. Co., 109 Worth St., New York, N. Y.

Largest assortment of Pads. Best selling line of Art Blotters. Write for catalog in which you are interested. Orders filled immediately.
JOSEPH HOOVER & SONS CO.
 MARKET AND 49TH STS. PHILADELPHIA, PA.

COMMENCEMENT INVITATIONS

engraved stationery. Samples with discount to printers. Siegrist Engraving Co., 924 Oak St., Kansas City, Mo.

EQUIPMENT WANTED

● **Wanted to Buy:** Harris Offset Press in L.S.S. size (35x45), STL size (36x48), or LB (38x50) size. Must be in good mechanical condition, capable of half-line register on color work. In writing, state fully age of press, mechanical condition, and price. Box B-603, Inland Printer, Chicago, Ill.

● **Wanted**—2 color press 3-0 Miehle (or similar) in good condition. State location and price. Box B606, Inland Printer, Chicago, Illinois

MEGILL'S
Patent

Spring Tongue
GAUGE PINS



QUICK ON . . . The universally popular Gauge Pin. \$1.80 dozen, with extra Tongues. Reg. U.S. Pat. Office

Megill's Gauge Pins for Job Presses

Insist on Megill's Gauges, Gauge Pins, Gripper Fingers, etc. The original—the best. Circular on request. Sold by dealers.
THE PIONEER IN 1870

THE EDWARD L. MEGILL COMPANY
 763 ATLANTIC AVENUE, BROOKLYN, NEW YORK

MEGILL'S
Patent

Original Steel
GAUGE PINS

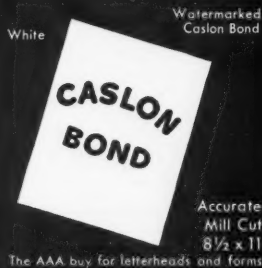


A handy Gauge Pin made with 12 pt., 15 pt., or 18 pt. head. Adjustable. 75c a doz. for either size.

This is the Answer

The Munising Pak * a sturdy one-piece container
 * space for your label which is there at re-order time * it saves time
 * eliminates waste
 Convenient * Compact *
 Clean * easy-to-open
 * and easy-to-close
 Your customers will like it

THIS IS THE Sheet



The AAA buy for letterheads and forms

THIS IS THE Box

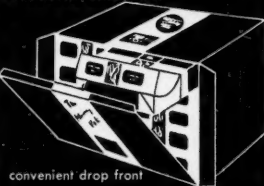
Contains 500 plus sheets*. fits the desk drawer and stockroom shelves...has utility value when empty...



Reversible label (in slot) carries your name

THIS IS THE Pak

Contains 10 boxes, a total of 5000 plus sheets.* The Pak makes a dust-proof delivery or storage unit...
 * extras for make-ready



convenient drop front

The Munising Paper Co.
 135 S. La Salle St., Chicago

Buy as a UNIT * Sell as a UNIT * Caslon Bond PACKAGED Printing

FOR SALE

EQUIPMENT OF LARGE CHICAGO PRIVATE PLANT

2 Model 14 Linotypes, completely equipped, Nos. 19615-R and 33490. Note: we also have 8 other Mergenthaler Linotypes in our own stock including a Blue Streak Model 8 machine. Model F Elrod Caster, Serial F-678-G complete with A.C. 60 cycle motor, 17 assorted molds to cast leads, slugs and rules up to 36 pt. House Band Saw, complete. Miller Universal and Miller Heavy Duty pedestal saws. Hamilton type cabinets, steel double tier, work tops. 2000 lb. capacity Remelt Furnace. Gross page size Dry Mat Roller.

TYPE & PRESS OF ILLINOIS
220 South Jefferson, CHICAGO

• **For Sale:** No. 3 Smyth Curved Needle Sewing Machine, Serial No. 2045, complete with alternating current motor and table and pasting box, also equipment to sew hook-on tape. Machine is in first class mechanical condition. Address Box B-605, Inland Printer, Chicago, Ill.

• **Bookbinders' Machinery**—New model National book sewing machines; also rebuilt machines. Write for particulars. Joseph E. Smyth Co., 720 So. Dearborn St., Chicago, Illinois.

• **For Sale:** An Extensive Line of new and rebuilt printing equipment on easy terms. Write for free list. Missouri-Central Type Foundry, Wichita, Kan.

• **ONE USED CHANDLER & PRICE PRESS**, 10 x 15 with Miller Feeder. Write Box B601, Inland Printer, Chicago, Ill.

• **50" Seybold Automatic Clamp Cutter**, thoroughly rebuilt and fully guaranteed. Address Box B-572, Inland Printer.

HELP WANTED

• **Employment available for capable** women linotype operators with book shop experience. Must be union or willing to obtain card. Desirable working conditions with other women operators. Completely modern shop and equipment. If interested please write Box B-607 % this publication giving full information as to qualifications and experience.

• **Compositor (union)**. General commercial and form work. Small press lock-up. **Pressman (union preferred)**. Small cylinder, multilith, automatic platens. Both men must be good on quality and production. Ideal western community, good wages. State draft standing. Box B-602, Inland Printer, Chicago, Ill.

• **A Midwestern city's largest and finest** advertising typographer needs an experienced service and contact man. He must know the sales and service requirements of a typesetting business and like it. There will be security and opportunity for the right man. Write Box B-604, Inland Printer, Chicago, Ill.

• **Wanted:** Competent Superintendent familiar with full bound County Records, bank, and general commercial line. Tom L. Ketchings Company, Natchez, Mississippi.

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• **Proofreader**—36 yrs. experience in shop and office. A-1; no liquor. Good education. Address Box B-610, Inland Printer.

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The Inland Printer

MAY, 1943 • VOLUME 111 • NUMBER 2

Leading Articles for You This Month

- Suppose the Printing Industry IS Declared Essential?
By Harold R. Wallace.....25
- How Pulps Affect Quality of Paper
By William Bond Wheelwright.....28
- Some Valuable Things I Have Learned About Selling
Printing. By Joseph C. Gries.....31
- Remember Costs in Marking Proof By Edward N. Teall...32
- Modern Design and Typography Does a Job
By LeRoy Barfuss.....34
- Color Standard Makes Possible Accurate Specifications..36
- Computing Profit on Investment Is Proper Method
By A. C. Kiechlin.....37
- Politics Enters Paper Picture as Shortage Is Investigated..41
- Important Facts About Anilin Rolls and Fountains
By Frank E. Boughton.....51

Monthly Features to Keep You Abreast

- | | |
|---------------------------|--------------------------|
| Books for Printers.....54 | Salesman's Corner.....58 |
| Idea File.....29 | Specimen Review.....43 |
| Pressroom.....55 | The Month's News.....63 |
| Proofroom.....61 | Type Scoreboard.....59 |

Directory of Advertisers — Page 80

Member Associated Business Papers • Member Audit Bureau of Circulations

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Frank Easter, Promotion Manager

Harold R. Wallace, Associate Editor
H. Goodenow, Circulation Manager

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Eastern Advertising: William R. Joyce, 522 Fifth Avenue, New York City
Pacific Coast Representative: Don Harway & Company, 816 West Fifth St., Los Angeles

The Handy Way TO ORDER A PERSONAL COPY OF THE INLAND PRINTER SENT TO YOU MONTHLY

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CHICAGO, ILLINOIS, U. S. A.

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5 43

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for

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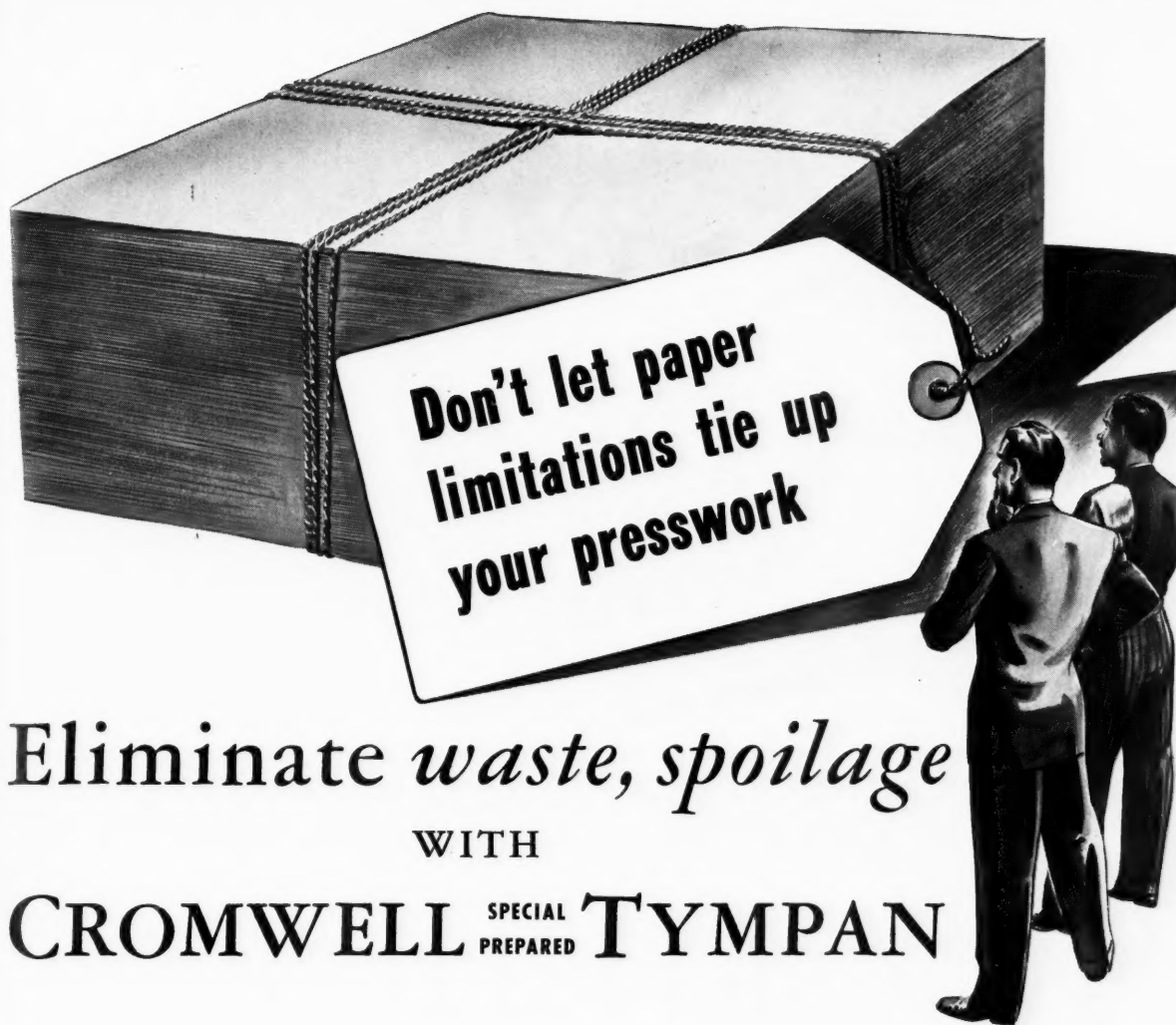
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The Cromwell Paper Co.

4801-39 S. WHIPPLE ST.
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Advertising Can Help Win the Peace

WE SHALL be on the way to winning the peace if, when war is over, America needs to run more "help wanted" advertisements than "situations wanted."

That WILL be the case then if thirty million families have been made to want *new* products of American industry, and start buying them.

But we can't afford to wait until war is over, because creating new wants is a long-time educational process. For instance, a generation ago people had not the slightest interest in tomato juice, or radios, or electric refrigerators. There were no such things. When people finally learned of these products they did not rush to buy them. Continuous, hard-selling advertising by *many* manufacturers and dealers had to create these vast businesses.

Now as never before in history, America needs advertising. We need it to keep old wants alive, to

create additional wants, to make men and women dream hopefully of owning conveniences that today are only on manufacturer's drawing boards.

Consistent advertising during the war can render still another valuable service. Advertising revenue has made our newspapers and magazines inexpensive, so that millions can buy them. It has enabled publishers to build up nation-wide and world-wide staffs of expert reporters and writers on many subjects. Thus it has helped to multiply the educational force of America's free press.

Advertising and the free press, as a team, have helped our nation approach ever closer to the fuller, better life—a beacon light to the rest of the world. Now during the war advertising which continues to create wants can help to maintain unimpaired the proved benefits of a great and constructive free press.

SET IN EGWORT

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